The ART NEWS

VOL. XXVIII

NEW YORK, JUNE 14, 1930

NO. 37-WEEKLY



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The ART NEWS

NEW YORK, JUNE 14, 1930

Loan Exhibition Of "Polish" Rugs At Metropolitan

Twenty-seven Superb Examples From Private and Museum Collections Are Illustrative of All Types of These Early XVIIth Century Carpets

By MAURICE S. DIMAND

A number of knotted silk rugs enriched with gold and silver, from the collection of Prince Czartoryski, were shown in the Trocadéro at the Paris Exhibition of 1878. As some of them were embroidered with the coat of arms of the noble Polish family of Czartoryski, these rugs were regarded as the work of Polish looms. For many years the designation "Polish" persisted, and it was believed that these rugs were made at Sluck in Poland, where a certain Mazarski, who had spent considerable time in the East, established a manufactory in 1757, famous for its beautiful silk sashes brocaded in gold and silver with designs borrowed from Persia and Turkey. Riegl was the first to doubt the theory of a Polish origin for the Czartoryski and similar rugs, and he recognized from their style that they must be earlier than the XVIIIth century. Following Riegl's investigations further, Bode and Martin discovered sufficient evidence, both artistic and historical, to prove that these rugs were Persian and of the XVIIth century. The arguments advanced did not, however, convince some students of Oriental rugs, especially those of Poland, and in 1911 an article appeared by Krygowski in which he again took up the old theory of the Polish origin of these rugs. According to Krygowski, such rugs were made in Poland by weavers imported from Persia, who modified the familiar Oriental patterns and color schemes to accord with European In support of his theory Krygowski stated that specimens of these rugs had been found in no Asiatic country but only in Poland, and that Persian dealers never regarded them as of Persian manufacture. On the contrary, the fact is that "Polish" rugs have been found not only in Poland, but also in Italy, Germany, Denmark, France and Turkey. A com-parison of these silk rugs with woolen rugs actually made in Poland, which Krygowski reproduced, shows great differences in design and color scheme. One of the woolen rugs, dated 1698, has a pattern entirely European in style. Others, with or without coats of arms of Polish families, are Oriental in character and more closerugs than to the "Polish" rugs in dis-Krygowski's views have not been accepted, and at present no one doubts that these rich rugs are of Persian origin, although the term "Polish" has continued to be used as a convenient designation for this type of Persian rug.

About three hundred "Polish" rugs have been recorded. In American private collections there are many important examples which are but little known to the general public or even to students. The most magnificent collection, consisting of fourteen rugs, is owned by John D. Rockefeller, Jr., who has generously lent them for this special exhibition. Supplementing these are three rugs owned by the Museum and ten excellent examples lent by the Textile Museum of the District of Columbia, Horace Havemeyer, Mrs. Rainey Rogers, and Mrs. William H. Moore. Its indebtedness

to these lenders the Museum grate-(Continued on page 4)



"POLISH" RUG KNOTTED IN SILK, PROBABLY FROM REIGN OF SHAH ABBAS Field: in the center of the field is a small lobed medallion inclosing lily-like blossoms and a rosette. The Field: in the center of the field is a small lobed medallion inclosing lity-like blossoms and a rosette. The pale green ground of the field is covered with arabesques and with delicate floral scrolls bearing leaves, rosettes and palmettes in white, yellow, tan, blue, green and red. Border: on a light tan ground arabesques bearing half-palmettes interlace with floral scrolls. The inner edging contains floral scrolls on a gray ground; the outer edging, floral scrolls on a tan and blue ground. Length, 7 feet 4 inches; width, 5 feet 5¼ inches. Lent by Mrs. Rainey Rogers to the exhibition of Persian rugs of the so-called Polish type at the Metropolitan Museum of Art. No. 15.

DETROIT THRONGS BREAK RECORDS

DETROIT.—Surpassing all previous ly related in their designs to Turkish records, the attendance for the month of May at the Detroit Institute of Arts totaled 87,250. On account of the very real enjoyment which the Rembrandt exhibition gave to people of all classes, four to five thousand a day in the last part of the period, the Institute was kept open in the evenings during the last few days.

> So great was the interest shown in the pictures that over 9,000 catalogues were sold during the exhibition, another record. Reprintings were frequently inadequate for the daily demand. During the last ten days of the exhibition the galleries devoted to the paintings and drawings of Rembrandt were crowded so continuously, both during the day and evening, that most of the talks to children and adults had to be given elsewhere in the building.

Among the several thousand school children who attended were groups (Continued on page 8)

Art News to Be Monthly After This Number

The present number of THE ART NEWS is the last week is sue of the current season. The next will be published on July 12th. The concluding numbers of the 1929-1930 volume will appear on August 16th and September 13th. Weekly publication will be resumed on October 4th.

House Votes to Buy Vollbehr Collection

WASHINGTON, D. C .- The House late on June 10th voted unanimously to authorize an appropriation of \$1, 500,000 to acquire for the Library of Congress the famous Vollbehr collec-tion of incunabula, including one of the rare XVth century Gutenberg (Continued on page 8)

RECENT GIFTS TO FOULC ART FUND

PHILADELPHIA.—Recent gifts to the proposed \$1,000,000 fund to purthe proposed \$1,000,000 fund to pur-chase the Edmond Foulc art collection contrasts with the detached and stoifor the Pennsylvania Museum have cal feeling of the Gerard David group, for the Pennsylvania Museum have raised the total to \$667,815, it was announced on June 8th by J. Stogdell Stokes, vice president, according to a New York Times report. The Museum's option on the collection expires and the Poet of the Cross," lent by Martin A. Ryerson. Jerome Bosch, the bogey man of the period, was represented by his "Christ Before Pilate," one of the most typical of his works in American collection. on June 15th.

An anonymous contribution of \$200,-000, the gift of a XVIth century French armoire, valued at \$40,000, by Chester W. Larner of Philadelphia, and a French wood carving depicting Parnassus, given by Warwick James Price of Philadelphia, are among the latest

In addition, \$84,302 has been given to the popular subscription fund of and Mabuse, illustrated in all save the \$100,000 sought from the public at work of the latter master, the weak-

Ancient Art and Old Masters in Season's Shows

Displays of Persian Art, Gothic Sculpture and Khmer, Khotan, Chinese and Scythian Art Rounded Out the Season

Although the current year was richer than any of its predecessors in exhibitions of modern French and contemporary American art, the showings of paintings by old masters were exceptionally few. However, early Persian miniatures, Gothic sculpture and some notable displays of Khmer, Khotan, Chinese and Scythian art not only helped to preserve the balance of a season that was overwhelmingly modern, but presented some material of very unusual, if specialized, inter-

Almost the only important showing of old masters during 1929-30 opened late in October at the Kleinberger Galleries. Here the largest exhibition of paintings by the early Flemish masters which has ever been held in America was placed on view, including many internationally famous pictures from the Rockefeller, Bache, Mellon, Friedsam, Schiff, Blumenthal, Ryerson and many other well known private collections. It was, of course, impossible that these work should present a complete picture of early Flemish art. However, the ensemble thus brought together was finer and more complete than could be found in any single public or private collection in the country and did much to further general knowledge and apprecia-

The earliest artists of the school were represented by such works as Jan van Eyck's "St. Francis Receiving the Stigmata" and "The Annunciation" and "Portrait of a Carthusian Monk" by the closely related, if less ardent Petrus Christus. Three magnificent portraits and a religious panel by the sternly realistic van der Weyden, several Madonnas and a male portrait by Dirk Bouts and Joos van Ghent's "Adoration of the Magi" (the only work by this master in America) further contributed to this valuable presentation of the first amazing chapters in Flemish art. A fragment from a larger panel by Hugo van der Goes must also be mentioned in this connection.

Seven works given to Hans Memling, among them the especially notable "Christ in Benediction" from the A. Hamilton Rice collection, emphations, while the miniature-like art of the Master of the St. Ursula Legend was seen in five panels from various important collections. Religious paintings by Joos van Cleve revealed the preservation of the true homely flavor of Flemish art, despite the adoption of those Italian forms which in the Albert Bouts group appeared to have destroyed all essential native charac-The final portion of the showing, devoted to such masters as Benson, Isenbrandt, Mostaert, van Orley

(Continued on page 9)

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Loan Exhibition Of "Polish" Rugs At Metropolitan

(Continued from page 3)

fully acknowledges. Through their aid this exhibition, the first of its kind, has been made possible, offer-ing to collectors and students of Oriental rugs an excellent opportunity to become acquainted with an important and luxurious type of Persian rug of the first half of the XVIIth century or slightly later.

Technically, "Polish" rugs may be divided into three main groups: (1) knotted rugs, (2) tapestry-woven rugs, (3) embroidered rugs. The first group can be further divided into two classes: (a) rugs knotted with silk only, and (b) rugs knotted with silk and brocaded with silver and silvergilt metal strips wound around silk threads. All types, except the embroidered rugs, are represented in our ex-

The technique of the knotted "Polish" rugs is similar to that of other Persian rugs. The knots, of silk, are tied over two warp threads, of cotton, in such a way that the knot completeencircles one warp thread of the pair and emerges between the two; the other end of the knot comes to the front outside the second warp thread. This knot is called the Per-sian or Sehna knot in distinction to sian or Sehna knot in distinction to the Ghiordes or Turkish knot. After each row of knots a weft of three shoots follows, two of which are stretched; the third, the middle one, is loose. The two stretched shoots are of cotton and the loose wavy shoot is of silk. The stretched shoots divide the warn threads into two divide the warp threads into two layers.

In most "Polish" rugs two tech-niques, knotting and brocading, are ingeniously combined. To every row knots there are five brocading shoots lying between two wavy west shoots. The brocading shoots, consisting of silver or silver-gilt strips wound closely around a white or a yellow silk core, form a continuous thread carried over three and under one of the upper layers of warp threads. By passing the metal threads over three warp threads the weavers of "Polish" rugs obtained large sur-faces of glittering metal, which in time wore off so that in many rugs only the silk cores remain. Brocading in knotted rugs was also practiced in the XVIth century, as in the famous hunting rug in Vienna, in which the brocading shoots pass alternately over and under one warp thread. The knotting of the "Polish" rugs is coarser than that found in other Persian silk rugs. They have, with few exceptions, from 170 to 264 knots to the square inch. Two of the Rockefeller rugs have 440 knots to the square inch, an exceptionally large number.

The "Polish" tapestries, or kilims, have no pile and are woven entirely of silk. The weft threads pass alternately over and under single warp threads, so that both sides look alike. The edges of adjacent color fields are interlocked, thus avoiding the slits which are so characteristic of the Turkish kilims. Gold and silver strips are wound around many of the colored weft threads, often so loosely that the thread is not entirely concealed. In some cases the silver is untarnished, probably owing to an alloy used by the Persians. The tapestry weave is not without tradition in Persia. Recent researches and discoveries in Central Asia furnish us with tapestry-woven silks as early as the Sassarian period, which shows pat-

"POLISH" RUG TAPESTRY-WOVEN IN SILK, EARLY XVIIth CENTURY Field: in the center is a large medallion inclosing a smaller medallion in red, blue, salmon, tan, yellow, black and white, and in each corner is a quarter-medallion. The rest of the field is light tan, and is filled with symmetrically arranged scrolls bearing palmettes, lanceolate leaves and small floral motives in the same colors and pink and green. Border: on a blue or tan ground an intermitten wavy scroll bears palmettes, carnations and buds in red, blue, white, salmon, green and black. The inner edging is divided into compartments of various colors; the outer edging contains a wavy floral scroll on a tan ground. Throughout the rug there are numerous traces of silver or silvergilt strips wound around silk threads. Length 7 feet 7 inches; width; 4 feet 7 inches.

Lent by Horace Havemeyer to the exhibition of Persian rugs of the so-called Polish type at the Metropolitan Museum of Art.

No. 19.

damasks.

There is a great variety of patterns in the "Polish" rugs, which we may classify as follows:

(1) Medallion rugs. In this class "Polish" rugs there is a central medallion varying in shape, with sections of medallions in the corners. A notable example of this class is a rug in the Treasury of St. Mark's, Venice.

The central medallion has a blue ground and is surrounded by a band forming an ogee-shaped compartment, which recalls a silk rug belonging to the Altman Collection at the Metropolitan Museum (Gallery K33). dallion rugs are represented in the ground colors. In a number of other

terns analogous to those of Sassanian exhibition by several examples. The tapestry rug lent by the Textile Museum of the District of Columbia and a rug from the Museum Collection 27) have oval medallions with attached cartouches in the center and medallion sections in the corners. The tapestry-woven rug lent by Horace Havemeyer has a large eight-pointed lobed medallion in the center. Such a division of the field occurs on some of the finest XVIth-century woolen rugs of Persia. A rug from the Rockefeller collection has, sides the central medallion, other panels of oval or circular shape and sections of medallions with varying

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中PЯRIS母 27 RUE DE BERRI (VIIIe) rugs from the same collection the medallions are formed by arabesque palmettes in various colors.

(2) Compartment rugs. In this class of "Polish" rugs the field is divided into many compartments, which either form an all-over pattern or are grouped symmetrically around a central panel. Four of the rugs in the exhibition have fields divided into large four-sided compartments formed by wavy bands overlaid with cloud motives and separated from each other by stylized floral motives. The fields of two other rugs are divided into rows of many-sided compart-ments, which differ in color. This division of the field is very similar to

that of a woolen rug in Gallery D 3 lent by Horace Havemeyer. The field of this rug is divided into cartouches, which are further subdivided smaller compartments containing floral scrolls and palmettes. The Havemeyer rug, which belongs to a Havemeyer rug, which belongs to a group of floral rugs related to the so-called vase rugs, may be assigned to the beginning of the XVIIth century. The division of the field into an all-over pattern of compartments occurs on several Persian XVIth-century rugs. A typical example is the compartment rug in the Metropolitan Museum (Gallery D 3).
In other rugs of this class the divi-

(Continued on page 5)



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Loan Exhibition Of "Polish" Rugs At Metropolitan

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sion of the field is effected either by wavy bands or by arabesques which define compartments often of irregular shape. In the center of each field is a small medallion in light green, from which issue bands in orange and blue forming compartments, each of which contains a small oval panel formed by two half-palmettes in contrasting colors. In some rugs of this type there is no clear division of the field, except that certain sections outlined by arabesques and scrolls show different colors; for instance, the thirteenth Rockefeller rug and one in the Altman Collection (Gallery K 33). Such field divisions have no precursors in Persian art of the XVIth century and are peculiar to "Polish"

rugs.
(3) Rugs with symmetrical floral and arabesque patterns. In this class of "Polish" rugs the floral and arabesque scrolls issue from the center of the field, which is indicated by a small panel, coat of arms, or rosette (No. 26). A good example in this exhibition is number 15. Similar in style is the Liechtenstein rug in Vienna, which shows a symmetrical arrange-ment of several intersecting systems of floral scrolls and arabesques.

(4) Rugs with repeat patterns. In this class, the pattern covers the rug evenly, without a centrosymmetric composition. Characteristic examples are the rugs in Skokloster Castle, Sweden, and one in the Austrian Mu-seum, Vienna. The all-over pattern of these rugs consists of large palmettes connected by short stems and arranged in several rows. more elaborate rug of this type is the Coronation Rug in Rosenborg Castle, Copenhagen. There are four vertical rows of a design composed of floral scrolls bearing leaves, large rosettes, palmettes, and cloud bands in polychrome silk on a gold ground. A rug in the exhibition, lent by the Textile Museum of the District of Columbia shows an arrangement of design similar to that of the Coronation Rug. In another specimen of this class the design is continuous hori-zontally and finished at the top and bottom.

The decorative motives common to all these classes consist of arabesques, floral scrolls with palmettes, rosettes and blossoms, shrubs, cloud bands, animals, birds, and human figures. Popular motives are the floral scrolls which generally cover the entire field. including the various compartments. The scrolling floral stems bear leaves,



"POLISH" RUG, FIRST HALF OF XVIIth CENTURY On exhibition in the Altman collection of the Metropolitan Museum of Art. This and the other illustrations of Polish rugs in this number are used by courtesy of the Museum.

soms, which usually intersect ara- generally treated with greater natubesques and form a dense, almost ralism than in the knotted variety. overcrowded pattern. In a number of The floral scrolls issuing from various "Polish" rugs, especially of the tapestry-woven variety, there are only floral scrolls symmetrically arranged. motives bear a great number of curved lanceolate leaves and large palmettes. The lanceolate leaves, so large and small palmettes, and blos- The floral motives of the kilims are

(Continued on page 6)



A part gilt Tankard and cover, with 8 panels engraved with coats of arms, by Veit Koch, Breslau, circa 1580. Height 4½ inches.

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Loan Exhibition Of "Polish" Rugs At Metropolitan

(Continued from page 5)
characteristic of "Polish" rugs, are
familiar from XVIIth-century floral
rugs attributed to the looms of Herat.
In one of the Museum's rugs there
are several systems of arabesques
and scrolls, some of which issue
from the center or near it; others
have their starting points outside
the field. Three "Polish" rugs, in
Skokloster Castle, in the Austrian
Museum, and number 18 in our exhibition, are decorated with palmettes
only, the scrolls being omitted.

In some of the tapestry-woven "Polish" rugs appear floral motives of infrequent occurrence among the traditional Persian types. For example, in the border of number 27 tulips are introduced and in that of number 19 carnations. These two flowers are usually associated with Turkish art. This might lead to the erroneous belief that these kilims were products of Turkish not Persian looms, were it not that other rugs and silk fabrics undoubtedly of Persian origin also show the tulip and the carnation. Among the gifts brought by the Persian embassy to the Duke of Holstein Gottorp in 1639 is an embroidered rug with tulips introduced in both the field and the border. As to the carnation, it is found in several Persian vase carpets and related floral rugs. The carnation also occurs occasionally in Persian brocades and velvets of the XVIIth century. One of these brocades is in the Moscow Armory and bears the coat of arms of the Venetian Republic. Another brocade of this type is in the Metropolitan Museum.

The representation of human beings, animals, and birds is rare in the knotted "Polish" rugs, but quite frequent in the kilims. The center of this kilim shows a Chinese motive of a fight between a phoenix and a dragon. Lions and tigers appear in the border of this rug. An example of the knotted rug with animal decoration is in the Residenz Museum, Munich. Here, as in some of the silk rugs attributed to Kashan, of which the Metropolitan Museum possesses one of the finest examples (Gallery K 33), are several rows of animals, single or two attacking each other. Also in the Residenz Museum is the most magnificent example of the kilim with hunting scenes, recalling the fa-



"POLISH" RUG KNOTTED IN SILK, EARLY XVIIth CENTURY Field: from the central motive of four palmettes within a lobed medallion in blue, yellow and green, arabesques and floral scrolls bearing lanceolate leaves and half-palmettes spread out symmetrically over the ruby red field. Border: on a blue ground an intermittent wavy scroll bears palmettes, carnations and buds in large palmettes flanked by two lanceolate leaves. The colors are yellow, blue, red, green and brown. The border edgings contain wavy floral scrolls on a yellow ground. Length, 9 feet 2 inches; width, 5 feet 6 inches.

Collection of the Metropolitan Museum of Art, No. 25 of the Museum's exhibition of Persian rugs of the so-called Polish type. mous XVIth-century hunting rugs in Vienna and in the Rothschild Collection in Paris. From the composition and the costumes of the figures one might easily be inclined to date this tapestry rug to the XVIth century, but the vivid color contrasts, landscape details, and floral motives with naturalistic tendencies point rather to the first half of the XVIIth century. Historical evidence also indicates the later period.

dazzled European courts. The variety of the colors introduced in the field and border designs is often so great that the structure of the design, always clearly defined in XVIIth-century Persian rugs and sometimes in later rugs, is obscured. In general the colors are lighter and more brilliant than in other Persian rugs. Pastel shades prevail, but they are usually balanced for the colors introduced in the field and border designs is often so great that the structure of the design, always clearly defined in XVIIth-century Persian rugs and sometimes in later rugs, is obscured. In general the colors are lighter and more brilliant than in other Persian rugs of deeper, purer color. Favorite colors are salmon red, ruby

The borders of the so-called Polish rugs are decorated in various ways. A popular border design, showing intermittent wavy scrolls with large palmettes, may be seen in the rug in which each of the main palmettes is flanked by two curved lanceolate leaves. Scroll patterns of this type appear in numerous "Herat" rugs of the XVIIth century. Other border designs (e. g., No. 15) continue XVIIth-century traditions. The division into compartments, which was noted in discussing the field designs, is also found in the borders of several carpets. In three of the Rockefeller rugs the arabesque bands define compartments, which inclose rosettes. A reciprocal pattern of trefolls sometimes occurs in the borders and the edgings.

The splendid decorative effect of the so-called Polish rugs, both of the knotted and the tapestry-woven varieties, is greatly enhanced by the rich and brilliant colors, and the lavish use of gold and silver. To describe the magnificence of these color schemes is not an easy task. One must see them to enjoy fully the beauty and sumptuousness which

dazzled European courts. The variety of the colors introduced in the field and border designs is often so great that the structure of the design, always clearly defined in XVith-century Persian rugs and sometimes in later rugs, is obscured. In general the colors are lighter and more brilliant than in other Persian rugs. Pastel shades prevail, but they are usually balanced by passages of deeper, purer color, Favorite colors are salmon red, ruby red, green, orange, pink, brown, violet, and various shades of blue. Typical examples, delightful in color, are four rugs lent by Mr. Rockefeller. Two recall in the division of their fields and in their colors the Havemeyer compartment rug exhibited in Gallery D 3. The desire for a rich polychromatic effect also leads to frequent changes in the colors of the motives. The wide range of colors employed by the weavers of these so-called Polish rugs is admirably seen in magnificent carpets from the Rockefeller Collection, in which all the favorite shades of yellow, green, red, brown, and blue are introduced on grounds of gold and silver. Not always, however, are the colors so varied. In some rugs certain hues predominate over others, combining into delicate color effects.

combining into delicate color effects.

Judged from the style, the "Polish" rugs must be assigned to the first half or the middle of the XVIIth century. The most common motives of "Polish" rugs, such as leaves, both naturalistic and lanceolate, and the large arabesque palmettes with cloud motives, are characteristic of Persian decoration of the XVIIth century. In

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Loan Exhibition Of "Polish" Rugs At Metropolitan

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addition to the "Herat" rugs of the XVIIth century, the decoration of the palaces of Ispahan, especially the Chahil Sutun and Ali Kapu, built in the time of Shah Abbas (1587-1629), furnish numerous parallels to the ornament of the "Polish" rugs. In the painted stucco decoration of the rooms of the Ispahan palaces we see tion of motives, and an abundance of doors, boxes, and mirrors. The Museum possesses a pair of doors (on exhibition in Gallery E 14) supposed den scenes and bordered by wavy curved lanceolate leaves in rich colors on a gold ground.

Besides these similarities of style headed by Fethy Bey arrived in Venice, bringing many valuable gifts did sent to Venice, is commemorated in a painting by Gabriele Caliari in the Sala delle Quattro Porte of the Palazzo Ducale in Venice. Among the gifts presented by the Persians were a rug knotted in silk, gold, and silver, led by the Persian ambassador, Sassaur, presented among other gifts Tap'stry-Hanging, wrought with Perfour silk rugs, three of which are today preserved in the Treasury of St. teries of the Law.'

In 1639 an embassy from the Shah of Persia brought many valuable gifts to Duke Frederic of Holstein Gottorp. consisting of Persian brocades, velvets, and six precious silk rugs which later were transferred to Rosenborg Castle, Copenhagen. The finest specimen is the so-called Coronation Rug, described and illustrated by Martin. Four of these rugs in Rosenborg Castle are embroidered in brilliant colors and were used as hangings.

In the Residenz Museum at Munich there is a magnificent tapestry-woven carpet with hunting scenes. This and other kilims, including one with a Polish coat of arms, were a part of the dowry of a Polish princess, Anna Katharina Kostanza, on her marriage to the Elector Palatine Philip Wilhelm in the year 1642.

Of historical importance is a rug m the collection of Mrs. William H. Moore. On the back of it is a Polish inscription written in ink, containing name of the owner. Wilkonski, the date, September 12, 1683, and the place of provenance, Vienna. In 1683 the Polish king, Jan Sobieski, came to the rescue of Vienna, which was in danger of Turkish occupation. The Polish victory resulted in rich booty consisting of Persian and Turkish rugs and silk fabrics used for the decoration of tents. The inscription proves without doubt that this rug was taken from the Turks at Vienna. Many Persian rugs and textiles which later became a part of the collection of the royal house of Saxony have the same provenance. A large Persian velvet carpet of about 1600, now in the Metropolitan Museum (Gallery D 3), comes from this collection, and, according to tradition was captured. according to tradition, was captured in 1683 at Vienna.

The majority of "Polish" rugs have been found in European countries, but one, published by Pope, was recently discovered in Persia. It is preserved

The scarcity of "Polish" rugs in the East, the peculiar color schemes, the coats of arms of European families. and the historical documents lead to the conclusion that they were woven in imperial factories especially for European sovereigns and nobles, either to their order or more frequently as gifts of the shahs.

Silk rugs and kilims with gold and the merging of the traditional Persia during the XVIIth century at the sian designs with the new naturalistic tendencies, a baroque exaggeration of motives, and an abundance of "Polish" rugs, it is difficult to ascertion of motives. tion of motives, and an abundance of details. These characteristics appear also on velvets, brocades, lacquered tain. On a tapestry rug in Berlin which is similar to a rug lent by the Textile Museum of the District of Columbia, appears the word Padishah, which indicates that it was made in a Persian court manufactory for the shah. Sir Thomas Herbert, who travto have come from the palace of eled in Persia from 1627 to 1629, in Chahil Sutun at Ispahan. The panels the time of Shah Abbas, describes the of the doors are decorated with gar- rooms of the palace of Ispahan as follows: "Within, the rooms . den scenes and bordered by wavy arched, enlightened by trellisses; the scrolls with palmettes and numerous embossed above, and painted with red, white, blue, and gold; the sides painted with sports and land-scape; the ground, or floor, spread with carpets of silk and gold, without other furniture . . ." Tavernier, the there are documentary evidences for other furniture . . ." Tavernier, the assigning the "Polish" rugs to the French merchant, writes about his refirst half or the middle of the XVIIth century. The earliest known "Polish" my Goods upon a fair Table cover'd rug thus documented was brought to Venice in the beginning of the XVIIth century. In 1603 a Persian embassy the King enter'd attended only by the King enter'd, attended only by three Eunuchs for his Guard, and two old men, whose office it was to pull from Shah Abbas to the Doge of Venice, Marino Grimani. This Per-Room spread with Gold and Silk Carsian embassy, one of the most splen-bid sont to Venice is commemorated. palace of Ispahan was also covered with costly silk rugs. "In the middle of the Hall was a Vase of excellent Marble, with a Fountain throwing out Water after several manners. Floor was spread with Gold and Silk Carpets, made on purpose for the a coat of gold brocade, a velvet with a representation of the Madonna and Child, and other silks. Two other Persian embassies came to Venice, one in 1613 and one in 1622. The latter, another Cushion behind him cover'd fine as brocades. with the same, set up against a great

in the mausoleum of Shah Abbas II at Kum, where it is used as a tomb cover. On one of the smaller silk rugs around the sarcophagus is an inscription: "Work of the Master Na'amat'ullah of Jushagan, in the year 1072 or 1082" (A. D. 1661 or 1671). in 1603, is definitely of this period. A rug (No. 15) lent by Mrs. Rainey Rogers and the Liechtenstein rug, likewise, are probably of the time of Shah Abbas. Most of the "Polish" rugs, however, were probably made in the time of Shah Safi I (1629-1642) and Shah Abbas II (1642-1667).

Most authorities consider Kashan or Ispahan the place of manufacture of knotted "Polish" rugs. Recently Pope advanced a theory that these "Polish" rugs, as well as the vase "Polish" rugs, as well as the vase rugs, were made at Jushagan, near Ispahan. His arguments are only partly convincing, although it is evident that there is a relation between "Polish" rugs and vase rugs. The pattern of the "Polish" rug in Kum shows pairs of vases with blossoms and other motives which appear in vase rugs. But whether both types of vase rugs. But whether both types of Persian rugs were woven at the same place is disputable. Silk rugs with brocading in gold and silver were products of luxury and it may be assumed that they were made in royal manufactories such as existed in Kashan, Yezd, and Ispahan, which were famous for their brocades. In the chapter on the first of three orders, or states, of Persia and the king's household in Ispahan, Tavernier tells us about the silk and car-pet manufacture: "The Karkrone is the House for the Royal Manufactures, where the Gold and Silver-Carpets are made, as also those of Silks and Worsted, together with Tissues, Velvets, and Taffeta's." This passage seems to indicate that both silk weaves and silk rugs with gold and silver were made in the manufactories at Ispahan.

The tapestry-woven "Polish" rugs have been attributed by Martin to the looms of Darabjird in southern Persia. His attribution is based on Karabacek and on Hammer, who in his history of the Ottoman Empire describes the Persian embassy to Adrianople in 1560. Among the gifts presented by the ambassador were silk rugs of Hamadan and Derjesin, mats of Djehrem, light silks of Yezd,

(From the Introduction to the catalogue of the exhibition, published by the Metro-politan Museum of Art)



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(Continued from page 3)

Bibles, according to a New York Times

The vote was on a bill introduce originally by Representative Collinof Mississippi, but brought up by Representative Tilson of Connecticut, acre site within the boundaries of the Republican floor leader, Chairman Luce of the Library Committee called atten-

with the discovery of America and the beginning of the Reformation.

Rockefeller Offers Millions for New Museum and Park

Simultaneously with his offer to the city of a large tract of land on Washington Heights for a public park, Mr. proposed park for a new museum building. Mr. Rockefeller has also of-fered to erect the building, to house

of about \$2,000,000. From this area, however, Mr. Rockefeller reserved the four acre site which he at the same time offered the Metropolitan.

The site of the proposed museum building is called Fort Tryon and is the highest point on Manhattan Island. It commands a view up the Hudson on a clear day as far as Storm King Mountain and down to the lower bay and Long Island Sound, as well as of the Palisades and Jersey hills beyond. Mr. Rockefeller also expressed his willingness to develop Claremont Park, opposite Grant's Tomb on the east side of Riverside Drive. On this tion to private and newspaper requests the Metropolitan's collection of Gothic that the bill be passed. The measure is expected to go quickly through the Street and Washington Avenue, at a Senate and be signed by the President.

The collection was brought to this Walker, made public at the meeting of Tryon made public at the meeting of Tryon museum building and the Claremont Park projects have been designed by Olmcountry several years ago by Dr.

Otto H. F. Vollbehr of Berlin. It covers the period from the invention of print
Washington Heights valued at \$7,000,
Washington Heights ing from movable types by Gutenberg about 1450 to 1500. It is said to be unusually complete and beautiful in its | 000, covering fifty-six acres, including the former Billings estate, the high plateau to the north of it overlooking | 1450 to 1500. It is said to be unusually complete and beautiful in its | 1450 to 1500. It is said to be unusually complete and beautiful in its | 1450 to 1500. It is said to be unusually complete and beautiful in its | 1450 to 1500. It is said to be unusually complete and beautiful in its | 1450 to 1500. It is said to be unusually complete and beautiful in its | 1450 to 1500. It is said to be unusually complete and beautiful in its | 1450 to 1500. It is said to be unusually complete and beautiful in its | 1450 to 1500. It is said to be unusually complete and beautiful in its | 1450 to 1500. It is said to be unusually complete and beautiful in its | 1450 to 1500. It is said to be unusually complete and beautiful in its | 1450 to 1500. It is said to be unusually complete and beautiful in its | 1450 to 1500. It is said to be unusually complete and beautiful in its | 1450 to 1500. It is said to be unusually complete and beautiful in its | 1450 to 1500. It is said to be unusually complete and beautiful in its | 1450 to 1500. It is said to be unusually complete and beautiful in its | 1450 to 1500. It is said to be unusually complete and beautiful in its | 1450 to 1500. It is said to be unusually complete and beautiful in its | 1450 to 1500. It is said to be unusually complete and beautiful in its | 1450 to 1500. It is said to be unusually complete and beautiful in its | 1450 to 1500. It is said to be unusually complete and beautiful in its | 1450 to 1500. It is said to be unusually complete and beautiful in its | 1450 to 1500. It is said to be unusually complete and beautiful in its | 1450 to 1500. It is said to be unusually complete and beautiful in its | 1450 to 1500. It is said to be unusually complete and beautiful in its | 1450 to 1500. It is said to be unusually complete and beauti specimens and represents a cross-section of the thought and culture of the Renaissance, a period contemporaneous Dyckman Street and the valley between. If the gift is accepted Mr. Rockefeller will carry out at his own tee of adequate access to the new

DETROIT THRONGS BREAK RECORDS

(Continued from page 3)

from the grade and high schools of the city proper, from the county and from Canada. Members of women's clubs and business men, sometimes two or three groups at a time, came to hear talks on the life and art of Rembrandt. Some of these came from other counties so widespread was the enthusiasm created by the showing.

NEW YORK THEMES AT ART CENTER

New York as an inspiration for artists is being stressed by the New York Regional Art Council of the Art Center. An exhibition of nearly fifty paintings, showing various aspects of New York, has just been opened at the Art Center, 65 East 56th Street, and etchings of New York are on view in the Art Council's gallery at the Barbi-

zon, 140 East 63rd Street. Among the paintings there are seven expense the development of the land-scape features of the park, at a cost Washington Heights.

building through the proposed park on veys the picturesque qualities in titles

by Frederick K. Detwiller, who con-veys the picturesque qualities in titles

as well as canvases—"Temples of God and Gold," "City of Endless Towers," and "Chateau Old and New." Orlando Rouland is especially interested in the human side of the city's life as indi-cated in his "Balloon Lady," "After the "Broadway" and similar sub-Show,"

Other artists represented include Ben Ben, Carle J. Blenner, Frederick J. Boston, F. Usher DeVoll, Hayiey Lever, Childe Hassam, Eugene Hig-gins, Arduine Iaricci, (who paints in the Brony) Franct Lawson, Zaidee I the Bronx), Ernest Lawson, Zaidee L. Morrison, Jerome Myers, Charles N. Sarka, Carl Sprinchorn, Ivan Summers, Charles Vezin and Guy Wiggins.

The etchings include a group of twelve by Jerome Myers that have recently been presented to the Museum of the City of New York by Dr. and Mrs. Alfred Meyer; eight by Pennell and representative examples by both modernistic and conservative artists, including: Gifford Beal, Ernest Fiene, Emile Ganso, Gerald K. Goerlings Anne Goldthwaite, Max Kuehne Kuehne, Richard Lahey, Martin Lewis, A. Lubbers, William C. McNulty, Walter Pach, Anton Schutz, John Sloan and A. Walkowitz.

Both exhibitions will remain on view

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Ancient Art and Old Masters in Season's Shows

(Continued from page 3) ening of Northern vigor produced by too great reverence for Italian art.

On November 18th there opened at the Van Diemen Galleries the largest and most representative showing of subject matter the exhibition formed a complete survey of the artist's ca-Several works dated earlier than 1515 while the period of the next five years, during which many of the Another feature of the showing was five years, during which many of the finest Madonnas were painted, was excellently represented. The exhibition as a whole revealed Cranach's comparative lack of interest in character portrayal and his feeling for movement in rhythm and line. One of the most animated works in the showing was the "Portrait of a Lady with a Gold Chain." Other notable examples dating from the late period when the artist arrived at the complete develop- ture of this art. ment of his personal style, included "Lucretia," "Lady in Red," and "John Frederick, the Wise."

Late in November the Demotte Galleries brought together an important collection of Persian and Indian miniatures illustrating the evolution of Mussulman art from the year 1180 to the end of the XVIIIth century, the beginning of its decadence. The exhibition

of design and vigor of color. Among the most remarkable of these were eight pages from a Book of Kings by Firdausi, executed about 1310, and a Mesopotamian painting dating from about 1200. Other specimens, select-ed with the greatest care to illustrate outstanding characteristics of various periods, included XIVth century illustrations from a Persian treatise on Natural History, sheets from XVth and paintings by Lucas Cranach ever held to this country. Both in dates and for the libraries of the great Persian princes, illuminations from a rare book of omens, and the exquisitely drawn portraits so much in vogue at the beginning of the XVIIth century.

XVIIth centuries, the most notable of them being several remarkable por-traits, done by the finest artists em-ployed by Akbar. Other paintings, such as sheets from a history of the Mongols and the Memoirs of Baber and a series of portraits of dignitaries of the Imperial Court, were outstanding examples of the characteristic independence of spirit which was a fea-

The first of several exhibitions of antique oriental art was held in February at the Kleykamp Galleries, who French showed an important Khotan collection dating from the IIIrd to the XVIIIth century. The examples on view were brought together by a representative of the Galleries who ac-

equaled by later centuries in breadth by India, Persia and Greece on the other, the art of Khotan linked East and West and was the inspiration for many creations of the Gothic and Renaissance periods. Several Buddha and Bodhisattva heads as well as some fine page from a poem by Nizami superb painted frescoes revealed the mounted with an exquisitely colored deep emotional quality and profound religious spirit characteristic of this school of Uranian Buddhism. The collection as a whole was not only of artistic quality, but of great scientific interest in its revelations of the beauty of objects long buried in the sands of Turkestan.

Early in March Demotte put on an important showing entitled "La Vierge en France," including seventeen carvings dating from the XIIth to the XVIIth century. The pieces were carefully chosen to illustrate the stylistic changes from the period just preceding the Gothic to the Renaissance. COURT of the Great Moguls, at the end of the XVIth and the beginning of the XVIIth centuries the most and each of the various schools which dle Ages was represented by one or more characteristic examples revealing interesting local variations of the main theme.

Ranging from the XIIth century austerity of the "Virgin in Majesty" and a fragmentary Madonna from Mons down to the romantic naturalism already apparent in several interesting XVth, XVIth and XVIIth century sculptures, this beautifully arranged exhibition formed a notable survey of an important period in French art. Seven figures from Bayeux, Rheims, Burgundy, the Ile de France, Paris and Le Mans, gave the largest representation to various local variations of XIVth century craftsmanship. The transitional phases of the XIIIth century which led up to tion to Central Asia under the leadership of Dr. Trinkler in 1927-29, and inship of Dr. Trinkler in 1927-29, and inship of Dr. Trinkler in 1927-29 and inship of Dr. Trinkler in 1927-29 and inship of Dr. Trinkler in 1927-29, and inship of Dr. Trinkler i ning of its decadence. The exhibition tive of art and culture of this region vor, and a Madonna and Child from was especially notable for its many of ancient Turkestan. Influenced by Normandy, already touched with the fine examples of the early period, un- China and Japan on the one hand and new delight in things of the world.

Another interesting March exhibi-on, of strongly contrasting type, was mens chiefly interesting as illustration, of strongly contrasting type, was the showing of rare Khmer sculpture tions of the designs, conventions and from the Quaritch Wales collection, at techniques found in the several pe the Ralph Chait Galleries. This collection is one of the finest in private hands and has long been known to Orientalists, but the New York exhibitions of the first expectation of the first exhibitions of the first expectation of the first exhibition of the first exhibit tion was the first opportunity offered most Americans to see a finely representative group of Khmer carvings in stone. The majority of pieces in the exhibition were heads, each highly individual, but differing in fine detail rather than in general form. The showing as a whole was an excellent. showing as a whole was an excellent revelation of the distinctive quality of Khmer art—its combination of early Chinese simplicity with the greater naturalism of India, blending in works that are both spiritual and sensuous. A few very rare Siamese ceramics were also included in the collection.

The Sunglin Chinese collection, con-

peal, there were a few outstanding ex-The collection, which was a very large one, numbered several hundred specimens and included examples of Chinese art in various media from pre-historic times almost to the years of the revolution. Objects in gold and silver, bronzes of the early period, work in lead and pewter, sculpture, (Continued on page 10)

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Ancient Art and Old Masters in Season's Shows

(Continued from page 9) ceramics, early glass, frescoes and paintings, as well as the Scythian art already mentioned, formed a comprehensive group of material offering unusual opportunities to the scholar and connoisseur.

A few weeks after the Sunglin collection was placed on view, Mr. Ralph Chait held his second exhibition of the season, devoted to Han pottery and Scythian bronzes. In the latter group, consisting exclusively of objects belonging to Mr. Chait, were to be found some of the rarest pieces which have ever been brought to New York. Many of the Han potteries were also from this dealer's personal collection; others were loaned by Messrs. Bahr, Burchard, Loo, Ton-Ying and Yamanaka. The fine quality of these specimens of Scythian metalwork was an excellent revelation of the singular gifts of this race in suggesting action and movement in animals. Several of the larger forms were also represented in the showing, among them daggers, scabbards and ceremonial belts in their complete state. The group of Han potteries assembled by Mr. Chait was finely illustrative of the several types made during that period and comprised one of the best groups that has ever been shown in New York, both from the point of view of quality and condition. One of the outstand HOWARD MADE ing pieces, from the collector's point of view, was the large Han vase with an octagonal base, one of the rarest and finest examples known.

A few minor showings of old masters, largely of the English school, took place during the season. In the April exhibition at Ehrich's, miniatures by Copley, Malbone, Peale, Sully and Inman hung side by side with the work of less illustrious practitioners of this art. The following month these same galleries were devoted to a showing of seven XVIIIth century portraits. bearing the names of the outstanding English masters of this fecund period The famous six, Gainsborough, Rae-Hoppner, Reynolds, Romney and Lawrence and the delightful but less famous Zoffany were each represented by characteristic works of vary ing interest. During the Christmas season the Ehrich Galleries held their annual showing of paintings of the Madonna. Ten examples of the Dutch, Flemish and Italian schools of the XIVth-XVIth century were on view.

In March J. Leger and Sons held annual showing of English XVIIIth century portraits, representative of their collection. Examples ranging from the quiet dignity of the early period down to the coyness of the Victorian era composed a showing in which canvases by Beechey, Lawrence, Copley, Romney and Zoffany were the outstanding features.

VATICAN PICTURES TO BE MOVED

VATICAN CITY.-The new building within Vatican City which will house the Vatican's priceless collection of paintings is almost completed, according to an Associated Press dispatch

Preparations for removing the treasures from the old galleries have be gun. Drying the walls has been an important stage of completion, carefully checked by Prof. Biagetti, Vatican artistic director. Many painting and tapestries are being restored and their frames strengthened. The new building has been built to exact re-

quirements of the art collection, it is large and scientifically lighted.

Among the Vatican's rare collection are Da Vinci's "St. Jerome," Murillo's "Mystic Marriage of St. Catherine," Raphael's last great work, the "Transformation," his "Faith,
Hope and Charity," "Coronation of
the Virgin" and "Madonna of
the Foligno," Guido Reni's "Crucifixion of St. Peter" and Titian's "Madonna of San Niccolo de Frari."

The gallery will be connected by an underground passage with the museums and their incomparable collection of statuary.

Metropolitan Museum Trustees Accept Rockefeller Offer

RESOLVED: That the offer of John D. Rockefeller, Jr., to establish the Gothic collections of the Museum in the new location within the park intended to be given by him to the City on the former Billings Estate, and to provide, in accordance with plans acceptable to the Board and to him, a new building for these collections, as well as to pay the expense of moving and installing them in this new building, be gratefully accepted; and that, in accepting this offer, the Trustees wish to place on record their appreciation of its great generosity, of its thoughtful consideration of all details, and of its lasting importance not only to the Museum but to the City of New York; and to congratulate Mr. Rockefeller and the Museum on the realization of a vision which he has long entertained, so important to an institution in which he has constantly shown a thoughtful interest, and to the City which is glad to claim him as one of its most public spirited citizens.

ACTING DIRECTOR

CLEVELAND. - At a meeting of the trustees of the Cleveland Museum of Art held recently, Rossiter Howard. now assistant director, was appointed acting director of the Museum and Reichardt, honorable mention was secretary of the board ad interim. given the design submitted by John E. At the same time a committee was appointed to study the question of selecting a director to succeed Frederic Allen Whiting.

REICHARDT WINS PRIX DE ROME

The Grand Central Galleries have announced that the Prix de Rome in architecture has been won by Walter Louis Reichardt, who graduated this month from the University of Pennsylvania, where he was a student of architecture. The award was made on June 4th, the twenty-second birthday of the winner, who was born in Los Angeles in 1908. The fellowship carries a cash award to cover all expenses for residence and study at the American Academy in Rome for three years, beginning October 1st, 1930, a total value of over \$8,000. Mr. Reichardt is one of the youngest to win this which is open to unmarried men, citizens of the United States, who are under thirty years of age.

The problem presented for this year's competition was the designing of a Protestant church and parish house in a style in harmony with the traditions of early America. The contestants were allowed a time limit of fourteen hours for the drawing of their first plans. As a result of this preliminary examination, in which eighty previously selected candidates took part, the nine contestants for the final competition were selected. A list of the entrants in the final contest fol-

Frederick Theodore Ahlson of Yale University, Everett Smith Cofran of Massachusetts Institute of Technology, Carroll Colletti of Yale University, Charles DuBose of University of Pennsylvania, John Edward Miller of Catholic University of America, Robert Buchanan Mitchell of University of Illinois, Earl Chester Morris of Columbia University, Walter Louis Reichardt of University of Pennsylvania, and Ulysses Floyd Rible of University of Pennsylvania and University of Southern California.

The fellowship is supported by the Daniel H. Burnham fund, under the direction of the American Academy in Rome. The members of the jury were: Messrs. W. Mitchell Kendall, Chester H. Aldrich, Louis Ayres, Charles A.
 Platt, and James K. Smith.
 Besides the fellowship and cash

award bestowed by the jury upon Mr. Miller, of the Catholic University, Cleveland, Ohio.

The winning design, as well as all other entries were on view at Grand Central Art Galleries through June 7th.

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He was born in 1768, during the great age of cabinetmaking, in Scotland, and came to America in 1783 or 1784. He was first in Albany and was soon in business there for himself. Then, as now, New York was the center and sometime in the early 1790s Phyfe established himself there, first on Broad Street and later, in 1795, at 35 Partition Street. His success was immediate. The Astors were among his first patrons and many of the great houses in both city and country were furnished wholly or in part from his shop. In 1807 and again in 1811 he added to his establishment and in 1816, when Partition Street was renamed Fulton, he had four houses, three of them, Numbers 168, 170 and 172, for work and show rooms and another across the street at 169 as his home. He retired in 1847 but continued to live in his Fulton Street house until his death in 1854.

Although he owed much to the English and French cabinetmakers, especially to Sheraton, Phyfe developed a very personal style in both the form and decoration of his furniture and developed a perfection and refinement of proportion which has seldom been equalled.

One of the finest productions of Duncan Physe is the beautifully inlaid card table with lyre base, illustrated here, to be found on view at our galleries.



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MESOPOTAMIAN ART | CARNEGIE ART ACOUIRED BY YALE

NEW HAVEN.—Fourteen cases of antiquities, part of the results of the Yale excavations during the past year at Doura-Europos in Mesopotamia, have just come to the University from Syria, and were put on exhibition at the Yale Gallery of Fine Arts before Commencement, it was announced recently. Doura, which is on the Euphrates, has been covered by the sand of the desert for over twenty-two hundred years. In collaboration with the French Academy, and with the permission of the Syrian government, excavation work on the city, which was an ancient Assyrian fortress, later replaced by a Macedonian military colony, has been going on for the last two years.

The season's work during the win tional jury of award.

Mr. Walker has always painted in ter months at Doura was most successful, the University announcement stated. Part of the Temple of Ar-temis, partially excavated previously by Professor F. Cumont of the French Academy, has been uncovered, and beside it a temple of Atargatis and Hadad. Atargatis was the Syrian goddess of fertility; and Hadad the Syrian sun god. Excavations were made in private houses and in the towers of the city walls. This work brought to light material of the greatest importance in determining the history of the city and the religious cults of Syria about the time of the birth of Christ.

At the end of the season a division of the finds was made between the Syrian government and Yale. To Yale's share fell a splendid bas-relief of Atargatis and Hadad, a copy of what is believed to be the great cult statues at Baalbek, a Parthian altar with bas-reliefs, a head of a man sculptured in stone, several inscriptions, pottery, coins, jewelry, etc. While the official language at Doura was Greek, official language at Doura was Greek, rector of the expedition.

JURY NAMED

PITTSBURGH. - According to a New York Times correspondent, Carnegie Institute has announced as the American committee of selection for the twenty-ninth Carnegie international exhibition Ross Moffett, Bernard Karfiol and Charles Burchfield, artists nationally honored in recent years, and Horatio Walker and Emil Carlsen, well known as Carnegie Institute exhibitors and jurors. The committee will meet in New York on September 11th and will conclude their selections for the American sec-

tion on September 22nd at Pittsburgh. Messrs. Carlsen, Karfiol and Moffett will also serve on the interna-

the religious pastoral mood of Millett; Mr. Carlsen has had mystical tendencies in his marine paintings, and Messrs. Ross, Moffett and Kar fiol have also been far removed from painting realistic descriptions. Mr. Burchfield, on the contrary, has given

the stark realism of the small town. The international jury will meet in Pittsburgh on September 23rd.

the works of art show a strong Eastern influence; and the sculpture, like the famous paintings found by Professor James Breasted several years ago, suggests the early origin of many ele-

Flechtheim Gives Bronze to Museum Of Modern Art

The Museum of Modern Art has announced that a threequarter-length bronze statue of Max Schmeling, the German boxer, has been given to the Museum by Alfred Flechtheim of Berlin. The bronze, which is the work of Rudolph Belling, is slightly under life size and depicts the boxer in a crouching ring pose. It will be on display at the Museum during the summer months.

FORGOTTEN RUBENS FOUND IN AUSTRIA

VIENNA.-A forgotten early work of Rubens has been discovered among a number of other paintings in the cellar of the Austrian Historical Museum or Art by its director, Dr. Gustave Glueck, according to a cable to *The New York Times*. The picture, a portrait of Margaret of Austria, the wife of Philip II of Spain, has been wherein their importance lies. "Evidently Dr. Blom has reached one of his objectives, about five miles from Uxmal proper," he said. "The monuments referred to are probably more than one hundred years in Austria, having been a gift to the old Austrian Imperial family and forgotten.

The picture is described as typical of Ruben's early Italianesque manner, recalling Titian and Tintoretts, and was probably a gift from Rubens to his patron, the Duke Vincent of This would place the monuments at about A. D. 500. The city of Uxmal, ner, recalling Titian and Tintoretto,

EARLY MAYAN ART FOUND

NEW ORLEANS .- A brief message carried through the almost impenetrable underbrush near Uxmal, Yucatan, by an Indian runner and relayed to New Orleans by cable has revealed the discovery of monuments which may upset the entire basis of present theories regarding Mayan civilization, according to a United Press report

Sent by Dr. Franz Blom, head of the Tulane University expedition which is collecting data for the construc-tion of a Mayan temple at the Chicago world fair, the cable read:

"We have located nineteen monuments with hieroglyphs and figures of the old empire type. Highly impor-tant find. This is the largest amount ever found in one Yucatan ruin at one time, and extends Uxmal history 500 years earlier, forcing change in present theories.

Professor Blom could only hint at the tremendous import of his dis-covery. But Professor J. Herndon Thompson, of Tulane University, lately returned from the Uxmal expedition, told the United Press what the nineteen monuments probably are and

monoliths about fourteen feet high with decorative relief.

"From the fact he speaks of extending Uxmal history five hundred years back, some of the monuments must have hieroglyphics giving the Mayan calendar date, although archeologists differ in their correlations of

STUDENTS WIN **SCHOLARSHIPS**

PHILADELPHIA.—Two students in the University of Pennsylvania's School of Fine Arts have received scholarships for study abroad, Professor John F. Harbeson, acting dean, announced on June 8th, according to The New York Times.

Miss Jane Harper, a senior, of West Chester, Pennsylvania, has been awarded a \$400 scholarship of the Carnegie Endowment for International Peace. This will defray expenses in a six weeks' summer course at the Institute of Art and Archaeology of the University of Paris.

Charles Dubose of Georgia, received the Lloyd Warren \$500 scholarship given by the Beaux Arts Institute of Design in New York for having achieved the highest values in Class A projects and sketch problems conducted by the institute. He will attend the three months' term for architects at the Fontainebleau School of Fine Arts for American students.

where the expedition is encamped, had been supposed to have flourished first about A. D. 1000."

However, discovery of the addi-tional monuments so close to Uxmal traces back the vanished Central American civilization to the period when the Goths ruled Rome and probably upsets the theory of its later founding, Professor Thompson said.

If that is so, he pointed out, Uxmal,

with its organized system of government, its waterworks, its ornate and advanced architecture and involved worship of Kukul-Can, the feathered snake, and lesser powers of nature, might not represent the new empire alone, but an older one, the "old empire" believed to have been far removed from the new.

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FAMOUS BIBLE STOLEN IN LONDON

LONDON .- The police suspect that a wealthy collector inspired the theft of a priceless Sharagram Bible, three hundred and fifty years old, from the Royal Army Medical Corps library on the Millbank, near the Houses of Parto The New York Times.

The Bible, written during half a lifeter the invention of printing, is so well known to every book expert that only one desiring to gloat over his unique capture in solitude could ever benefit from the theft, which was carried out with extraordinary daring.

Same artist, 21,000 francs.

Other notable prices were: "Vue du Colisée à Rome," by Gellée, 16,300 francs; two drawings by Rembrandt, a nude woman seated, 15,000 francs; and an old man standing, 9,500 francs; "Ruines du Mont-Palatin" 15,000 well known to every book expert that ily had it for generations.

was included in a book of charts 16,000 francs. known as the Portolano maps, drawn by the Venetian Benincusa in 1463.

FINE OLD MASTER DRAWINGS SOLD

PARIS.-A fine collection of XVIIth Hotel Drouot.

Boucher, fetched 26,000 francs; "Coin same artist, 21,000 francs.

The Bible was presented to the library by Colonel Manifold Craig, whose fam
The by Colonel Manifold Craig, whose fam
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The bod it for grounding daring.

The Bible was presented to the library francs; "View taken in Rome," 10,500 pert, Hart, Karfiol, Kelly, Kuhn, Etnes; "Courtyard of an Italian villa," Lahey, Nakian, Pollet, Rogers, Shahr, 200 francs; "Courtyard of an Italian villa," Strator, Varian Walkowitz, Wohen Manifold Craig, whose famy had it for generations.

One of the earliest known maps of the British Isles was also stolen. It does 10.000 from the British Isles was also stolen. It does 10.000 from the British Isles was also stolen. It does 10.000 from the British Isles was also stolen. It does 10.000 from the British Isles was also stolen. the British Isles was also stolen. It dogs, 10,000 francs, and a Holy Family,

Watteau, of which "Réunion de Per-costume oriental," 35,000 francs.

DOWNTOWN HOLDS JUNE EXHIBITION

On Wednesday, June 11th, the Downand XVIIIth century drawings, washes town Gallery opened an exhibition of and watercolors belonging to a Dutch paintings and sculpture to be seen collector was sold on May 24th at the through June in its daylight gallery. There are paintings by Alexander Among the most important pieces Brook, Glenn Coleman, Stuart Davis were eight small washes by Baudouin, Ernest Fiene, Arnold Friedman, Emil liament, for which every British port forming a set of scenes from the New Ganso, Anne Goldthwaite, "Pop" Hart, is being watched, according to a cable Testament, which fell to the bid of Stefan Hirsch, Bernard Karfiol, Walt 31,000 francs. "Entretien Galant," by Ruhn, Jules Pascin, Joseph Pollet, A Walkowitz, Max Weber and Marguerite time by Philaros the Deacon and fin-ished about 1580, a hundred years af-ter the invention of printing, is so

The exhibition of small work in oil watercolor, gouache and tempera and sculptures in bronze at \$100 and less by Ault, Bacon, Brook, Coleman, Davis. Diederich, Ferguson, Fiene, Fried-

sonnages dans un Parc," reached 31,000 The sale ended with some works by francs; and "Homme à barbe rousse en

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THE CLASSIC REVIVAL

It is no secret that many of the modern artists have been assiduous students of ancient art and that they have derived much of their own esthetic system from classical forms. The interpretations which they have made are much closer to the spirit which pervaded art in pre-Christian times than are those of our so-called traditional and academic painters and sculptors. Indeed it would be difficult to find a more contemptuous neglect of the great art of the remote past than that shown by most conservative painters and sculptors.

It has been traditional in America and to a lesser extent throughout the world to divide art and archeology into separate fields and to regard the archeologist's findings as dusty curios, relics of a forgotten day and fit only for ethnological collections. For this reason some of our finest art treasures are housed in museums of Natural History or so displayed that their age alone is made important. The myopic vision which seems characteristic of visitors to museums and art galleries has been focused on labels and it seldom occurs to anyone that a thing four thousand years old may also be a work of art. We are so accustomed to modern improvements, so convinced of the superiority of our present civilization that the great beauty of ancient art is largely hidden from us. We have been taught that the Age of Pericles produced fine sculpture and architecture and that the Egyptians were skillful makers of stone monuments but small notice has been taken of the creative force which brought Greek and Egyptian art into the world. Therefore the spiritless imitations of classical mannerisms, the stock in trade of so many of our sculptors and architects, are not only tolerated, but admired.

We are so unused to anything but imitation in art that any spark of cre- faith that works of art are manifesta-Had the painters and sculptors of the and not merely photographic reproducmodern school been content simply to tions blurred by hand. They have man forms they might well have had most firmly entrenched conservatives.

"POLISH" RUG KNOTTED IN SILK, EARLY XVIIth CENTURY by half-palmettes in white, green, yellow, blue, red, brown, silver and gold. Border: the border has a reciprocal pattern of trefoiled palmettes in green, red, yellow, silver and gold. The inner edging contains reciprocal heart motives; the outer edging, a wavy floral scroll on a yellow ground. Sections of the motives in the field and the border are brocaded with silver or silver-gilt strips wound around white or yellow silk.

Length, 8 feet 101/2 inches; width, 4 feet 10 inches. Lent by Horace Havemeyer to the exhibition of Persian rugs of the so-called Polish type at the Metro-politan Museum of Art. No. 18.

sought to discover the spirit which found expression in the great classical periods and to light their torches from its fire that their works have so horri- spect for age. fied XXth century smugness.

Two generations of "modern" artists have boldly reasserted the ancient

than that, they have awakened an ap- fare in winter, will assume a more conpreciation of classical art which is ventional and Sabbatical air. There based on understanding instead of re- are few who will regret the season's

SUMMER SOLSTICE

Canova. It is because they have the universal scorn of ignorance. More Street, a gay and vivacious thorough passing for to many it has been something less than friendly.

With the season's close The Art News adopts its summer schedule and Another New York art season is the present issue is the last weekly ative fire is disturbing and resented. tions of the gods, of spiritual forces, over. Velvet hangings have been put publication of the current volume. The away and a more prosaic order of next number will appear on July 12th. painters has replaced the picture mak- After that date The Art News will copy the less vigorous Greek and Ro- made an impression, even among the ers in the galleries. Soon the perma- be published twice during the sum- us that an arrangement may be ennent summer shows will be hung for mer, on August 16th and September tered into by the U.S. Customs wherethe temporary success of Tadema or Their own works no longer meet with the edification of tourists and 57th 13th. The Art News hopes that its

readers will make note of these dates and remember that for the balance of the season the paper is no longer a weekly. Regular weekly publication will be resumed on October 4th.

OBITUARY

JULES PASCIN

Jules Pascin, one of the leaders in contemporary painting, committed suicide in Paris last week. His death brings to a close a career which, in spite of disappointments and unappreciative opposition, led to international recognition.

He was born in Bulgaria in 1885 and named Julius Pincas but later adopted the name under which all his paintings are known. He lived in America for several years, both in Mexico and the United States and was a naturalized citizen of this country. In recent years most of his time had been spent in Paris. Several countries, therefore, may claim him but his painting belongs to no one school. He was one of the most individual of the younger moderns, a student whose findings were translated into new and personal forms.

In America the first of his works to attract attention were delicate drawings of sometimes indelicate subjects. The late John Quinn was one of his first patrons and had quite a large collection of drawings. Many of these were shown in an exhibition at Brummer's eight or ten years ago together with a number of paintings, stiff, disjointed things, totally unlike the artist's later work.

Primarily Pascin, like Renoir, was a painter of women and the Mexican series of horses and riders is almost the only departure from his favorite theme.

The first pictures in the manner now so familiar were painted in America when Pascin lived in his Brooklyn studio. He foresook entirely the hard outlines, broken forms and heavy color of his earlier canvases and made his pictures glow with pearly lights. Forms became more subtle and the brutal statements of his first canvases were replaced by ingratiating suggestions. He learned to compose pictures so that every part should bear rhythmic relationship to every other. Form followed form with as gracious transitions as those of his delicate color schemes. It is probably upon these pictures, most of them painted within a very few years, that his reputation will rest most firmly. Several of them are in important museum and private collections here and abroad and they have played a very prominent part in the past exhibition season. The largest showing was that at Knoedler's of twenty-two; singly or in groups others were exhibited at the Modern Museum and the Reinhardt, Valentine, Downtown, Grand Central and Newhouse Galleries.

Among the museums and collectors who own fine examples of Pascin's work are Dr. Barnes of Philadelphia, Frank Crowninshield, Edward Bernavs. Samuel Lewisohn. A. C. Goodyear, Mrs. Shaw M'Kean, Carl Hamilton, Ferdinand Howald, Mrs. Paul Reinhardt, the Minneapolis and Detroit Museums.

LETTER

June 11, 1930.

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THE ART NEWS. Gentlemen:

Would you be kind enough in your next publication to give space to the following, which is very important and of great interest to importers of art objects, paintings, furniture, etc.

Information has been received by

(Continued on page 15)

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"POLISH" RUG TAPESTRY-WOVEN IN SILK, EARLY XVIIth CENTURY Field: in the center is a large medallion containing palmettes in blue, salmon red, black, yellow, brown, green and white; from it hang cartouches in brown and white and trefoil pendants. In each corner is a quarter-medallion in blue with floral designs in salmon red, maroon, green and tan. The rest of the field is ornamented with floral motives and lanceolate leaves symmetrically arranged in green, salmon, blue, brown, black and white; the ground is gold. Border: floral scrolls join palmettes, rosettes and tulip-like flowers in brown, maroon, salmon red, tan, green, yellow, black and white on a blue ground. The inner edging contains trefoils in white and brown; the outer edging, compartments in white, yellow, green and brown on a salmon red ground. Throughout the rug there are traces of silver or silver-gilt strips wound around the silk threads. Length 6 feet 7 inches; width 3 feet 10½ inches.

In the collection of the Metropolitan Museum of Art. No. 27 of the Museum's current exhibition of Persian rugs of the so-called Polish type.

LETTER

(Continued from page 14)

by art objects, paintings, etc., for outside examination (that is, where importers have the privilege of having objects examined at their premises or warehouses) will be trucked to place of examination by Government contractors, rather than by importers' bonded truckmen.

We have reasons to believe that this will cause great delay and poscareless handling and there seems to be no good reason why a change from the present policy should be made. As a matter of fact outside examinations, as stated above, are for the purpose of protecting valuable importations from being damaged and to insure that same are handled with extreme care.

There exists no reason why an importer should not be allowed, through bonded truckmen, employed by him at his own expense, to cart importations from the pier under cord and seals, provided for by U. S. Customs regulations, and which cord and seals are not removed, except by Customs officials, which is the present practice. Further, should the trucking be done by Government contractors, we can only anticipate bad handling of valu-

moving shipments from the pier to place of examinations.

We therefore recommend that dealers give this matter their attention through the medium of the Antique and Decorative Arts League, Inc., or address communications to the Collector of Customs (Custom House, Bowling Green, New York), urging that the present procedure should not be changed.

Very truly yours, (Signed) J. Friedenberg, Pres. Hudson Forwarding & Shipping Co., Inc.

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GOOD PRICES IN PARIS SALE

PARIS.-The large salon of the Galerie Petit was occupied on May 26th with the first session of the sale of art objects, furniture, paintings, pastels, drawings and tapestries owned by Baronne F. Oppenheim and other collectors. The day's total was more than 500,000 francs.

Among the outstanding bids were the following: two panel decorations by English XVIIIth century landscape painters, 21,500 francs; "Jeune Jardi-nière assise," drawing by Boucher, 12,000 francs; two canvases by Drouais, "Petite Fille" and "Petit Garçon," 22,600 francs; two landcarçon, 22,000 trancs; two land-scapes by Pillement, 18,000 francs; portrait by Voiriot of C. P. Colardeau, 10,800 francs; a small Louis XVI pe-riod "corbeille" sofa, 10,050 francs, and another of the same date, 13,000

A Louis XVI carved wood bedstead, 10,800 francs; a silver-gilt dessert service, from the Cécile Sorel collec-tion, 21,000 francs; Voltaire's bust by Houdon, 9,800 francs; a terra cotta group by Clodion, of Pan with a child on his shoulders, 20,000 francs; four little Louis VXI caned chairs, signed Lebas, 12,000 francs; a sofa of the same period signed Delanois, 38,000 francs; a Louis XV drawing room suite in carved wood, repainted gray, 38,000 francs.

The sale was completed on May 27th with a total for the two days of 2.000,000 francs.

High bidding was reserved for the francs.

tapestries. An Aubusson tapestry of Louis XV's period, representing two rich Mongols feasting in a park, after

F. Boucher, brought 82,000 francs; another of Louis XVI's time, showing children and animals in a landscape, attained 44,000 francs.

Other remarkable prices were as follows: A large panel in white silk by P. de Lasalle, XVIIIth century German work, 40,100 francs; a XVIIth Brussels or Paris tapestry, with Diana and a woman bather as subject, 40,000 francs; a fine XVIIth century Brussels tapestry marked H. Reydams, showing Moses receiving the tablets of the law, 70,000 francs; XVIth century Flemish tapestry with trees, flowers and fruit as subject, 52,000 francs; another of the beginning of the XVIIIth century, with landscape and riders, 40,000 francs. A gilt-bronze clock of Louis XVI's pe-riod, with the dial marked "Lechopié, à Paris," reached 23,100 francs.

Bidding was keen for the furniture. A Louis XVI drawing-room suite in old Aubusson tapestry attained 44,000 francs; a Louis XVI period small oval lady's table, signed Dusautoy, 42,100 francs; two pieces of corner furniture, of the same period, signed J. H. Risener, 30,000 francs; a chest of drawers almost half-moon shape, of the same period, signed A. Héricourt, 49,000 francs; a suite of drawing-room furniture, with XVIIIth century tapestry, 30,000 francs; a Louis XVI draw ing-room suite, signed G. Sené, covered with old Aubusson tapestry, 46,-000 francs; a sofa and six chairs, covered with point and demi-point tapestry of the XVIIIth century, 48,100

Ambassador Praises American Exhibition At Venice Biennial

Mr. Walter L. Clark, President of the Grand Central Galleries, has received the following letter from the Honorable John W. Garrett, American Ambassador to Rome:

Rome, May 9, 1930. Dear Mr. Clark:

Thank you very much for your nice letter. Mrs. Garrett and I were very glad to be able to be present at the opening of the fine new American Building, and we were proud, as Americans, of the beauty of the building and of the attractiveness and representative character of the pictures which you have brought together.

I hope that you will keep in mind the importance of another exhibition two years from now, and I can assure you of my readiness to help you in any way possible with regard to it. With best wishes,

> Sincerely yours, JOHN W. GARRETT.

"CRANACH" PANEL BRINGS 540 GNS.

LONDON.—Tentatively catalogued as "by Cranach," a panel of "Eve" (18 inches by 7 inches) stirred the professional cognoscenti at Christie's on May 26th, according to Mr. A. C. R. Carter them were very good. Two canvases in The Daily Telegraph. Some specu lative bidding resulted and eventually island of Patmos and the death of St. Mr. J. R. Thomas had the call over Mr. W. Sabin at 540 guineas.

be taken when it is recalled that in francs; two religious subjects by 1928 a pair of works definitely attrib- Dominiquin, 3,000 francs; a gouache uted to Lucas Cranach made 3,250 attributed to Gorp, showing persons in guineas between them at Christie's. As court painter to three Electors of Saxony Cranach naturally often limned drawing of the Fragonard school, 3,300 them, and there is a sale record in francs. 1863 when a pair of Frederick and his lady brought only 55 guineas. A portrait of a member of the Luther family in the National Gallery presented by the late J. P. Heseltine in 1903 is known to have been in the possession of a Dr. Luther in 1778.

Picture sales at Christie's on Mon-days are usually of the nature of aftermaths, but there were a few other events which enlivened the proceedings. Thus a panel by Rubens of Diana and three nymphs caused some competities," 4,500 francs; a Regency side tition in attaining 480 guineas (Heather); a set of eight hunting subjects, in one frame, by J. F. Herring brought board, 6,500 francs; a chiffonnier table, 3,000 francs; an XVIIIth century one frame, by J. F. Herring brought board, 6,500 francs; a chiffonnier table, 3,000 francs; and XVIIIth century one frame, by J. F. Herring brought board, 6,500 francs; a chiffonnier table, 3,000 francs; and XVIIIth century one frame, by J. F. Herring brought board, 6,500 francs; a chiffonnier table, 3,000 francs; and XVIIIth century one frame, by J. F. Herring brought board, 6,500 francs; and XVIIIth century one frame, by J. F. Herring brought board, 6,500 francs; and XVIIIth century one frame, by J. F. Herring brought board, 6,500 francs; and XVIIIIth century one frame, by J. F. Herring brought board, 6,500 francs; and XVIIIth century one frame, by J. F. Herring brought board, 6,500 francs; and XVIIIIth century one frame, by J. F. Herring brought b 140 guineas (Martin), and a Bronzino francs, and a large Second Empire portrait of a lady 115 guineas (Howperlod Aubusson tapestry, 9,000 ard), in a day's sale totaling £3,460. francs.

PICTURES IN RECENT PARIS SALE

PARIS.-A sale of old and modern paintings, drawings, watercolors, washes and pastels was held at the Hotel Drouot on May 24th. Some of by Boulogne, showing St. John in the John, went for 6,400 francs; two paintings of Boulogne's school, representing The measure of this valuation may episodes in the life of a cardinal, 6,300 a park, 2,500 francs; a wash drawing attributed to Fragonard, "La Pièce d'Eau," 2,300 francs and a red chalk

FURNITURE IN PARIS DISPERSAL

Paris.-The sale of an ensemble of rt objects, furniture and curiosities. at the Hotel Drouot on May 26th, was characterized by keen bidding. A chest of drawers of Louis XV's time, went for a bid of 3,350 francs; a Louis



Still Life by P. Hardime, 1678-1758 Size 34" x 24", one of a pair

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DELLA ROBBIAS IN SOTHEBY SALE

LONDON. - Several Della Robbia di Duccio, in stucco, of the Madonna down to the bid of 40,000 francs. and Child, akin to the terracotta in the Bargello Museum, brought £300.

was a Queen Anne walnut bureau bookcase, 3 feet 3 inches by 7 feet, £310 (Mallett). In the sale of Per-£450 (Benson). An interesting historical relic was the Bible of King Theodore of Abyssinia, an Ethiopic manuscript brought from Magdala in 1868. This fetched £180.

OBJECTS OF ART IN DROUOT SALES

PARIS .- A good ensemble of old porcelain, faience, art objects and fur-niture went under the hammer on 19,200 francs. May 24th at the Hotel Drouot.

Among the notable prices were: a pair of ornamental flowerpots in Chantilly porcelain, 7,000 francs; a statuette in Zurich ware, 14,600 francs; a group of figures in porcelain, supposed to be Chantilly, 6,250 francs; a small Louis XVI clock in white marble, 8,800 francs; a Louis XV armchair, with the stamp of De Launay, 6,500 francs; a small chest of drawers, signed J. Laple, of Louis XV's period, 6,550 francs, and a ridge back desk, of the same period, .550 francs.

In the course of another sale at the Hotel Drouot which lasted two days, 4,600 francs was obtained for "The birds of America," by Audubon.

GOOD TOTAL FOR "M. B." COLLECTION

PARIS.—One of the important aucgroups were offered at Sotheby's on tions of the season took place on May May 23rd, according to Mr. A. C. R. 30th at the Galerie Petit, where Me. 400. Carter in The Daily Telegraph. A Bellier sold the art objects, furniture pair of figures of angels, with a glazed and XVIIIth century paintings belongpolychrome decoration, reached £520 ing to the late M. B., the total amount-(Marshall), and a group of the Madon- ing to 1,133,000 francs. Many collectors na and Child, white enamel on blue and dealers were present and the bidground, £350 (Permain), who gave ding was lively. A pair of pictures ata young woman. A plaque by Agostino "Le Pont de Pierre," were knocked

High prices were attained by the art objects and furniture. A pair of Louis Among some old English furniture XVI ovoid alabaster vases attained 25,-000 francs; six Louis XV armchairs, 22,000 francs; a Louis XV "corbeille" sian illuminated manuscripts one of the "Firdausi: Shah-Naman," realized sofa, attributed to Lelarge, 60,000 study of the December of Devenshire sofa, attributed to Lelarge, 60,000 francs; a pair of Louis XV armchairs, signed J. E. Saint-Georges, 24,000 francs; four armchairs and two chairs of Louis XVI's time, signed Gaillard, covered in Aubusson tapestry, 22,000 francs; a Louis XV writing table, Huth bargain, as the famous Prunus signed Doirat, 25,000 francs; a Louis XV armoire in rosewood marquetry, year had been bought originally from signed Cramer, 29,000 francs; a Louis XVI secretaire, signed N. Grevenich,

GAINSBOROUGHS IN LONDON SALE

LONDON.—In common with the old masters, Gainsborough took pains to make numerous studies and sketches, his portrait brought 650 guineas (Lain black-and-white chalk, of figures and bey) and, if I remember aright, it was landscapes that would be useful previously offered at Christie's on May mnemonics when he began to paint his pictures, writes A. C. R. Carter in The Daily Telegraph.

rarer they would, obviously, be much against a landscape background, 49 Heath, brought 400 guineas (Ackerrarer they would, obviously, be much more valuable, yet they are by no means cheap, as the little collection sent to Christie's by Mr. Arthur Kay, May 23rd, fifty-eight bringing over £2,-

It was not an ambitious array and was not comparable with the H. F. Pfungst collection, sold in 1917, which included a black-and-white study of Mrs. Siddons at 1,080 guineas and a group of ladies in chalk, 680 guineas. £440 for a Sienese terracotta bust of tributed to Boucher, "Le Moulin" and The highest Kay prices were 165 guineas (Agnew) for a chalk drawing of a peasant taking his siesta, and 150 guineas for a woodland scene in charcoal and Indian ink.

> Whenever a Gainsborough drawing appears at auction I recall an incident in the Louis Huth sale, twenty-five study of the Duchess of Devonshire realized 1,000 guineas. The late Ernest Leggatt then turned to me and said: "Do you know that my father, Henry, sold that drawing to Mr. Huth for only 15s?" That was not the only vase which fetched £5,900 in the same a shelf in Wardour Street for 12s 6d.

In the remainder of the sale—the day's total being £7,629—some competitive interest was shown when a small Raeburn portrait of John Rennie appeared. Rennie will be remembered the engineer-designer of Waterloo Bridge, the spans of which Canova, the great sculptor, used to declare were the perfection of symmetry. Rennie certainly deserved to be dubbed "Pontifex Maximus." On May 23rd 1905, when it brought 330 guineas. In the recent sale it appeared sold as the property of Brigadier-General Sir The Daily Telegraph.

If such Gainsborough drawings were

A. Mudge, of Plympton, Devon.

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SALES

CHRISTIE'S, LONDON

BREITMEYER FURNITURE AND OBJECTS OF ART

Sale, June 24, July 2, 10

The collection of old Italian, French and English furniture and objects of art formed by the late L. Breitmeyer is to be sold at Christie's late in June and early in July. The most important examples seem to have been reserved for the June 24th dispersal, which has by far the highest average of inter-esting material. The sale is a rather miscellaneous one, including as it does furniture of many types and periods, tapestries, rugs, textiles and an extremely varied collection of objects of art and porcelain.

In the June 24th dispersal is to be found the French and Italian Renaissance furniture, the finest piece being a walnut cassone with the front panels painted in the manner of the Master of Anghiari. Many other of the best specimens come from the collection of sist mainly of Kien-lung and K'ang-Lord Grimthorpe. The XVth century has specimens, both in monochrome French examples from this source in and colored enamels. Among the clude a Renaissance walnut cabinet finest of famille rose pieces is a Kiencarved in the manner of Goujon, a lung garniture decorated with birds credenza in elaborate style, a pair of and flowers. richly carved walnut arm chairs, a School of Lyons walnut coffer, and a paneled oak chest. Among the Italian XVIth century specimens, formerly in pieces in Worcester, Chelsea and Spode. the possession of Lord Grimthorpe, are a Florentine walnut seat, an X-shaped arm chair, a boldly carved buffet and Hercules, inscribed Baccio Bandenelli an especially fine draw-table in the Fiorenti, 1556, and included in this rich style of the High Renaissance.

The furniture of the July 2nd dispersal consists largely of French specimovement by Beliard Hger du Roi is especially notable.

In the July 10th sale may be found the majority of the English furniture, among which a lacquer cabinet, decorated with Chinese landscapes in red and green, and a richly carved Elizabethan oak bedstead are particularly notable. A number of Charles II walnut chairs and day beds and some Jacobean court cupboards and side tables are also to be sold on this day. A mahogany wing bookcase with secretary top is the most important single item in the small series of Chippendale and Sheraton pieces.

Porcelains and pottery, both oriental and European, are features of the three sales. A large group of majolica and faience opens the June 24th dispersal with characteristic specimens of Urbino, Casel-Durante and Faenza ware. In the last group are a pair of ewers and a two-handled botle of unusually interesting type Della Robbia relief, modeled with the Virgin and Child enthroned, is among the most important examples in this section of the sale. The Chinese por-celains of the July 2nd dispersal con-

In other sections of the sale may be found groups of Sèvres and Dresden ware as well as services and single

The finest of the small bronzes in the dispersal is a figure of the Farnese winter's exhibition of Italian art. Other outstanding items include a XVIth century Spanish carved wood mens of the Louis XV and XVI period, among them sets of fauteuils of both of the same period, formed as a tripepochs from the Grimthorpe collection.

COMING AUCTION | Numerous decorative screens, lacquer of Lord Grimthorpe. Examples of the commodes and examples in marquetry German silversmiths of the XVIIth and boulle are also found. Among the century; French, German and English snuff boxes and etuis of the XVIIIth snuff boxes and etuis of the XVIIIth century; antique brass objects of varying provenance, German stone ware, Swiss XVIIth century stained glass panels, small cabinets, clocks, etc., are but a few of the numerous objects in this field which engaged the late Mr. Breitmeyer's enthusiasm.

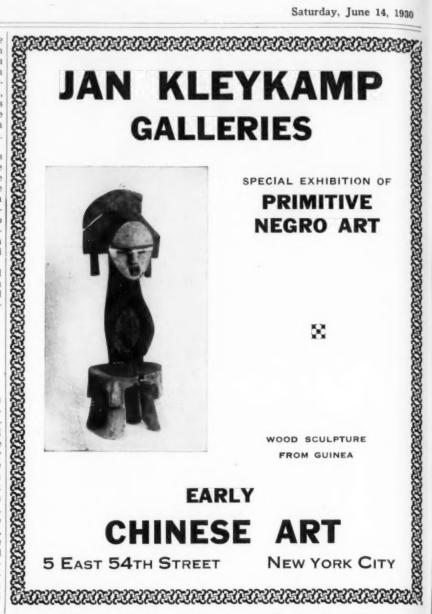
A small group of tapestries appears in each day's dispersal, among the most interesting being a Swiss weave of the Annunciation bearing the date 1509. Two panels of Flemish XVIth century tapestry come from the Grimthorpe collection, while there are also a Beauvais panel of the XVIIIth cen-tury and a set of three Flemish weaves, with subjects from classical history.

Among the textiles are to be found examples of needlework of the Queen Anne and Charles II period, as well as Italian brocades, Rhodian embroideries, etc.

BREITMEYER-SPEYER PAINTINGS Sale, June 27

Works by old masters of various schools, apparently of considerable diversity of quality, comprise the collection of some 150 works to be sold at Christie's on June 27th, when the collections of the late L. Breitmeyer and of Mrs. Edward Speyer will be dispersed. One item in this auction which will undoubtedly arouse great interest is the river scene by Hercules Seghers, from the Speyer collection, which was characterized by the late Dr. Bode as a magnificent work, almost as fine as the example in the Uffizi. The scene, which is painted on panel, was formerly in the collection of the late M. Ravaisson, a former director of the Louvre and was exhibited at Burlington House in 1908

(Continued on page 19)



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SALES

(Continued from page 18)

and at the Grafton Gallery in 1911 It is mentioned in the second and third editions of Bode's Masters of the Dutch and Flemish Schools of Painting and was reproduced in The Burlington Magazine of January, 1923, and in Dr von Frimmel's Blätter fur Gemäldekunde, 1908.

A pair of portraits by Barthel Beham of a middle aged man and his young wife also appear to be of exceptional Painted on panel, they bear a coat of arms and the date 1534. These works were formerly in the collection of the Emperor of Austria and were sold during the revolution of

Among the English paintings there is a good Hoppner portrait of Miss Charlotte Augusta Papendiek, when a child, which is illustrated and described in McKay's and Robert's Hopp ner. page 196-7 and was exhibited at the Grafton Gallery in 1913-14. By the same artist is a depiction of Lady Charlotte Greville, also mentioned in the McKay and Robert's publication. Of four portraits by Reynolds, a sketch of Mrs. Fazakerley, mentioned both by Armstrong and Graves and Cronin, appears the most attractive. Two examples by Romney include the portrait of a lady in pale yellow muslin dress and white fichu. Other works of the English school number minor canvases by Hogarth, Richard Wilson and an interesting portrait of Lady Bishopp by Rev. W. M. Peters.

Paintings of the Dutch XVIIth century school and earlier make up a fairly large group in the collection. One of the finest of these is a signed and dated canvas by Nicolaes Maes of an interior with a woman plucking a duck. It is mentioned in Volume VI of the Hofstede de Groot Catalogue of Dutch Painters. By Teniers is the painting entitled "The Gardener," twice exhibited at Burlington House, and coming from the collection of Major Grenville-Gavin, who was also the previous owner of a Ruisdael river scene, like-wise included in the present dispersal. Another similar subject by the latter artist is signed and dated 1663 and was included in two Burlington exhibitions, in 1910 and 1929 respectively. Other Dutch works in the dispersal honored in various showings of the Burlington Fine Arts Club and Burlington House include a river scene by Cuyp, "The Card Players" by van de, Eeckhout, "The Portrait of a Lady" by Thomas de Keyser, and a de Witte Amsterdam church interior signed and dated 1662. Other works by de Vries, Teniers, van de Venne, Storck, Hendrik Sorgh, van Ostade, van der Neer Dirk Hals, de Heeme, Adriaen Brouwer, Pieter Codde, Cornelis de Vos and van de Velde, etc., do not appear to number any examples of especially notable quality.

Among the Flemish paintaings are to be found two wings of a triptych given to Jerome Bosch, depicting the nativity and the adoration of the magi. There is also a portrait of a donor with his wife and family forming two wings of a triptych in one frame, by Quentin

Italian paintings number a small number of comparatively interesting examples including two Bronzinos, one of them, a portrait of a youth, having been included in a Burlington House exhibition in 1888. Among several typical scenes by Guardi, "The Piazza of St. Mark's" appears the most attrac-tive. A portrait of the ducal family of Modena, by Pordenone, was exhibited at Burlington House in 1885 and comes from the collection of William Graham. Other Italian works given to the great artists are largely without documentation or pedigree.

Although not among the illustrated items in the catalogue, a Van Dyck portrait of Queen Henrietta Maria, wife of Charles I, should be among the most sought after canvases in the dispersal. The painting comes from the collection of M. Gavet, who acquired it from Isabella of Spain. A Lely por-trait of the Marchioness of Tweeddale came from the Hugh Lane collection 1917 and is among the features of

Among the miscellaneous items appear eight miniatures from an illuminated book of hours, by a French XVth century artist, which appear to be of excellent quality.

A few German works include the portrait of Emperor Maximilian I by Bernard Strigel, from the collection of the Earl of Ellenborough.

MASTERS

Sale, June 25

Fine examples by Alken, Sartorius, Ben Marshall and other recorders of the hunt are the features of a painting, watercolor and drawing sale to take place at Sotheby's on June 25th. Various paintings by old masters, principally of the Dutch and Flemish schools, open the sale and do not appear to include many examples of out-

COMING AUCTION SPORTING SUBJECTS AND tive items appear to be a triptych by Mabuse, formerly an altarpiece in one Alken's spirited draughtsmanship. of the churches of Rome and two Dutch works—one a Ruisdael land-scape signed and dated 1647 (Hofstede de Groot No. 877), and a "View of a Town at Night, with a Fire" by Aert van der Neer, signed with monogram and No. 451 in the de Groot catalogue. Pastels by Daniel Gardner and Liotard from the Sir Edward Coates collection should also arouse considerable inter-

Some twenty watercolors by Alkens, of which the greater part come from the well known collection of Oliver P. Behrens form a group which are certain to awaken spirited bidding. Coursing, hunting and shooting sub-

Another notable feature of the sale is a canvas by Sartorius, signed and dated 1770, which depicts "Young Boss," the chestnut race-horse, with jockey and groom. By Ben Marshall is a fine painting of Lord Jersey's horse "Middleton," signed and dated 1825, while the less illustrious R. B. Davis is represented by a delightful depiction of a rider starting out for the Belvoir Hunts. Among the coaching subjects, the most important is undoubt-edly Pollard's lively chronicle of the Royal Mails preparing to start for the West of England in the yard of the Swan with Two Necks. This canvas, which is signed and dated 1830, was ster and Minehead Hill, sold with a jects, some of them reproduced in engraved by F. Rosenberg, in 1831. letter of authentication from the artstanding interest. The most attrac- Walter Shaw Sparrow's work on the Other attractive works in this category ist to J. Temple Leader, Esq.

include characteristic examples by C. Cooper Henderson, Maggs and Boughton, many of them signed and dated.

In addition to the Alken hunting subjects mentioned above there are a number of fine things by Wolsten-holme and other masters of this field. By the former are a pair of fox hunt-ing scenes which were engraved by R. G. Reeve in 1808; by R. D. Widdis are a set of four fox hunting subjects signed and dated 1848, while the examples by Marshall, Sartorius, Seymour and F. C. Turner form a group

which add further interest to the sale. Another single item which deserves mention is a signed watercolor by Copley Fielding of a distant view of Dun-

CHARLES of LONDON



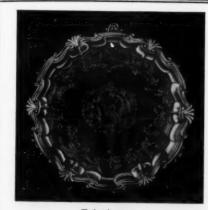
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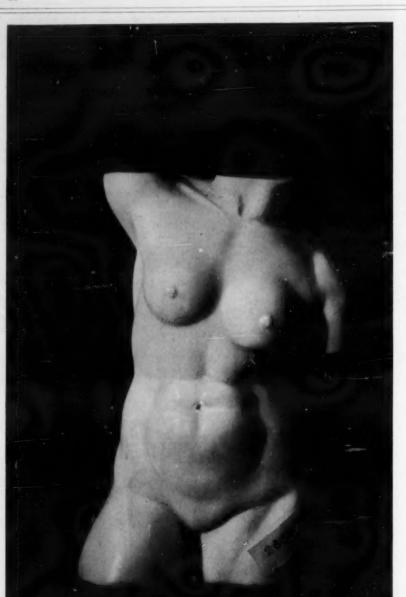
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bition of Small Sculptures in White PRIZES ANNOUNCED Soap for the Procter and Gamble prizes opened on June 3rd. Peter P. Ott, professional sculptor of New York City, won first prize in the professional group—\$500. Edward Anthony, seventeen year old schoolboy of Wyandotte,

(Continued on page 21)

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June 24—The Breitmeyer collection of Italian XVIth century furniture, majol-ica, objects of art and a Gothic tapestry.

June 27—Paintings by old masters from the Breitmeyer and Speyer collection.

July 2, 3—French XVIIIth century furni-ture, objects of art, Oriental and Con-tinental furniture from the Breitmeyer cellettics.

July 10—Jacobean and English XVIIIth century furniture and objects of art.

PARIS Georges Petit Galleries

Hotel Drouot

SOAP SCULPTURE PRIZES ANNOUNCED

(Continued on page 20)

ship of one year's tuition in an art school to be selected by him from among twelve of the most representative in the country.

Four thousand nine hundred and eleven pieces of sculpture in white June 24-Choice sporting prints. soap from every state in the Union, June 25—Pictures by old masters, sporting from Canada, and from foreign coun- July 7-Tennyson autograph mss. tries are included in the exhibition.

The competition is under the sponsorship of a committee including Edward C. Blum, President, Brooklyn Museum, Brooklyn, N. Y.; Mrs. J. C. Bradford, Director, Nashville Museum of Arts, Nashville, Tenn.; R. A. Holland, Director, Kansas City Art Institute, Kansas City, Mo.; Charles W. Kollock, President, Charleston Museum, Charleston, S. C.; Mary L. Alexander, Sculptor, Cincinnati, Ohio; Alfred G. Pelikan, Director, Milwaukee Art Institute, and Supervisor of Art, Milwaukee, Public Schools, Milwaukee, Wisc.; Theodore Hanford Pond, Director, Akron Art Institute, Akron, Ohio; Rush Rhees, President, Memorial Art Gallery, Rochester, N. Y.; Evans Woollen, President, Art Association of Indianapolis, Indianapolis, Ind.

The Jury of Awards included George E. Ball, formerly Director of Design, the Gorham Company; C. J. Barnhorn, sculptor, Cincinnati Art Museum; Alon Bement, Director, Art Center, New York; Gutzon Borglum, sculptor; Harvey Wiley Corbett, ex-president, Architectural League of New York; Harriet W. Frishmuth, sculptor; Charles Dana Gibson, artist; Leo Lentelli, sculptor; Agnes M. Rindge, Associate Professor of Art, Vassar College; Dr. Gustave Straubenmuller, Associate Superintendent of Schools, New York City and

Lorado Taft, sculptor. First prize in the Advanced Amateur group (\$300) went to Frederick Holschuh of Philadelphia for his piece "The Beggar." This was also awarded the Gorham prize, as the single piece from the entire exhibition chosen by the Gorham Company for reproduction in bronze. First prize of \$200, in the Senior group, went to Marie Beder of Brooklyn, aged twenty, a student in the New York School of Fine and Applied Art, for her "Study of a Torso." In the junior group, the first prize of \$50 went to Lucia Emily Doud of Ma-

figure "Rosena. A feature of this year's competition was a separate international section. First prize of \$125 in this section was awarded to Eugen Mayer of Vienna, for his "Drei Damen."

lone, New York, aged fourteen, for her

Although this is the sixth of these competitions to be held, it is the first time the Art Scholarship Award has been offered. Only prize winners in the senior group were eligible. Anthony's piece received first honorable mention in the senior class and the scholarship was awarded him on the basis of the prize winning piece together with others entered by him, all of which in the opinion of the jury showed great merit.

Lorado Taft, world famous sculptor, spoke at the opening. Dr. Gustave Straubenmuller, Associate Superintendent of Schools, New York City, made the presentation of awards. Messages from members of the sponsorship committee were read.

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FOREIGN AUCTION CALENDAR

MUNICH

Hugo Helbing

Michigan, was awarded an art scholar- June 24-The collection of Ed. von Grütz-

Sotheby's

June 16:19—Valuable printed books, illuminated and other mss. from various collections.

June 17—Battersea enamels, objects of vertu, miniatures and Nelson relics. June 16-Old pictures from various sources June 18—Decorative furniture, objects of art and porcelain from various sources. June 20—Paintings by old masters from the collection of the Duke of Leeds and other consignors.

June 17 to 21—Sauphar collection, Oriental, Renaissance and antique works of art.

MILAN Ulrico Hoepli

June 18-Manuscripts, incunabulae.

RECENT SALES AT HOTEL DROUOT

PARIS.-In a May 28th sale of art objects, furniture and pictures, 25,000 francs was obtained for a canvas by Joseph Bail, "La Collation"; 29,000 francs for "Calypso," by Fantin-Latour, and 12,800 francs for a cartoon by Raf-faelli, "La Ferme au Pied du Coteau." At the sale of another collection of

old paintings, art objects and furniture, Me. Giard auctioned the portrait of the Comte d'Aigremont, by Largil-

A wide diversity of subjects exists in the exhibition. They range from ancient to modern times; from the Coliseum to the Chrysler Building; from Cleopatra to Greta Garbo. History, science, religion, literature and the arts are represented in aesthetic and practical conceptions. Radios and dirigibles stand side by side with Greek temples and dancing nymphs. In one study "Mermaids with Aeroplane," points of view are ingeniously blended.

art galleries and museums throughout the country.

lière, at 35,000 francs; a landscape by Courbet, at 7,000 francs; "Le Jeune Garcon à la Chèvre," by Dreux, 9,800 francs; and "Le Jeune Musicien," by Drolling, 9,200 francs. A couch, the gift of the Emperor to Mlle. Mars, brought 4,600 francs; a couch chair of the Regency period, 12,050 francs; a Flemish tapestry of the beginning of the XVIIIth century, 14,000 francs.

On May 30th a collection of Persian and oriental carpets belonging to Mr. D. S. C., obtained the following prices: a Persian (Turbal) carpet, 7,700 francs; another Turbal carpet, 6,900 francs, and a Kouba carpet, 7,100

Me. Maurice Carpentier knocked down a fine drawing-room suite covered with old tapestry at 45,000 francs. A Louis XV clock in gilt bronze reached 3,540 francs, and a small picture in Daumier's style 1,150 francs.

Lastly, some good prices were obtained at the sale of a fine ensemble of paintings, old furniture, silver and art objects. A portrait by Bonnard of a young woman attained 9,505 francs; "Dans un Jardin aux Andelys," also by The exhibition is open to the public and will continue at the American-Anderson Galleries until June 30th after which it will be sent on tour of 8,420 francs; a mahogany chiffonnier, 2,820 francs, and an Aubusson carpet, 3,120 francs.

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PARIS LETTER

Paul Rosenberg Shows Corot The Boilly Retrospective Graphic Art of the Romantic Period

Modern Art at the Pigalle Theater

Paul Signac at Bernheim Jeune's In the Galleries: Friesz, Berard, Halicka, Kolos Vari, C. J. Macks

Two American Painters: Stella and Quincy

which was chiefly composed of Italian landscapes. This year he is showing a fine collection of figure subjects and French landscapes by the same artist The sixty odd works included have been selected with such care that I do not recall having seen a more harmonious ensemble. It does not contain a single one of those conventional woodland scenes sometimes painted by Corot to satisfy his clientele and later supplying a highly popular formula for his imitators.

All the Corots shown by M. Rosen-

berg are entirely sincere renditions by this sensitive and poetic depictor of the out-of-doors. One is amazed by the exquisite clarity and transparency of his "View of the Harbor of La Rochelle." The "View of Avignon" is equally impressive; the sunlight seem: to caress the city which is seen against a background of trees in bouquet-like groups. The charm of these master pieces is difficult to analyze. Corot's sccret lies in the exactitude of his values and the accord which he al-ways achieved between color and sen-timent. He is inspired by the two great sources of art, nature and the human heart.

Without doubt the exhibition will be widely heralded, for what modern painter does not pretend to heed the "lesson of Corot?" And there is no more valuable lesson. In gathering together these landscapes and figures some of which call to mind the har-monies of Vermeer of Delft, M. Rosen berg has not only given pleasure to all lovers of fine painting but he has also aided a worthy cause. The exhibition is held for the benefit of the maternal nursing work. Surely Corot, many o. whose charitable acts have been re corded, would be glad to thus con tribute to the aid of mothers and young children.

On the other hand it is entirely fit ting that Boilly should be called upor to present to Parisians the cause of the Carnavalet Museum. For Boilly is the Parisian who amuses everyone the keen and witty chronicler. Al though he lived during the Revolutionary period, this artist was the least Revolutionary of painters. While the followers of David sought to revive the art of Greece and Rome and the Romanticists were interested only in tragedy, he was content to observe what was going on in the streets. Of all the history which was enacted be fore his eyes he recorded only color-ful anecdotes.

Boilly inherited the sentimentality of Greuze but he was saved by the excellence of his technique and by his interest in the actual world. His work will endure because, like a good reporter, he has given us a faithful picture of his time. And in his choice of certain subjects, such as the "Am ateurs d'Estampes," he is a precursor

The Boilly retrospective, under the patronage of the Friends of the Carnavalet Museum, is shown in the galler-ies of Messrs. Seligmann in the former Hotel de Sagan. The completeness of this showing, which bears witness to the excellent taste of M. Jean Robi quet and Francois Boucher, who obtained important works from the Louvre, the Museum of Decorative Arts and the Museum of Saint-Omer,

makes it most instructive. Henri de Rothschild has loaned the numerous Boillys in his celebrated alle where may be seen many works collection, notably a beautiful canvas by the painters and sculptors whom representing the "Daughters of Hou- he has harshly termed farceurs. Among

on" in the sculptor's studio. Boilly may be studied as a genre painter, as a portraitist (it is said that he painted about three thousand small portraits) and as a draughtsman. In the latter capacity he often exhibits more freedom and delicacy than is found in his oils. If he lacks the poetic power of a Corot, he is a novel-ist par excellence. His illustrations of episodes in the *liaisons dangereuses* are delightful and he is never tiresome.

Since the opening of the Delacroix By Paul Fierens
Two years ago M. Paul Rosenberg
organized a brilliant Corot exhibition
Romantic art is at present represented

The Romanticists revived the art of to 1890 are the most delicate and per-etching and Celestin Nanteuil and haps the most expressive from the Chasseriau produced striking effects emotional standpoint. For some time in this medium. On the other hand the new process of lithography was enthusiastically adopted by the best tematic use of divisionism has become artists and afforded Géricault, Dela-croix, Charlet, Bonington and Barye a complete spontaneity of expression. But nowhere was the spirit of the age more subtly interpreted than in the work of Deveria, Gavarni, Tassaert, Vallon, Noel, etc., all of whom are represented in the exhibition of "Romanticism in Prints" by choice proofs of their most typical and beautiful

Modern art has recently been the object of furious and ridiculous attacks. A certain M. Maurelair has even written a book, entitled La Farce de l'Art vivant, which contains coarse attacks on Picasso, Derain, Matisse and Vlaminck not excepting critics and dealers. A fitting reply to M. Maure-lair has been made but the best an-

Baron swer to his charges is the exhibition which is current at the Theatre Pigthe inclusions are fine examples by Matisse, Derain, Braque, Maillol, Despiau, Utrillo and Modigliani. this showing has little to teach those who understand and love the art of today, it strikingly proves that there is a distinctly modern school of art, that it has extraordinary variety and that we have no need to blush for the masters who represent it. On the contrary we have every right to be proud of them and a duty to de fend them from such attacks.

The career of Paul Signac, follower Romantic art is at present represented chiefly by showing of prints. At the Parls True and portrait subjects while the Oppenheim Gallery is showing a group of genre subjects. The Romanticists revived the art of the Romanticists revived the Romanticists reviv an obstacle to the continued progress of an art which formerly had a remarkable force and vigor.

On the other hand it must not be forgotten that Paul Signac is a master of watercolor and that in this medium he still maintains his former freedom of expression. But the sensation of the exhibition was the group of drawings, of which so large a collection had never been previously assembled. These large sepias reveal a decorator who manages the arabesque with rare suppleness and employs vigorous contrasts in portraying light effects. But light, which was Signac's conquest, has become his obsession.

There have been so many exhibitions (Continued on page 23)

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RIC

222

PARIS LETTER

(Continued from page 22)

recently that we shall give only a few brief notes on the most interesting. At the Bernier Gallery are watercolors by Othon Friesz, whose brilliant style, depth of form and intensity of color are the direct expression of a rich "temperament."

As for the young Christian Berard. at the Vignon Galleries, he seems to Christian Berard carry one back to picasso's blue period and makes us the circus and the music hall, workrecall those who placed great hopes ing in a bold and energetic technique. in this grave and moving art.

scapes and still lifes of great power and solidity while Alice Halicka, an the personality of Joseph Stella is as artist of phantastic charm, makes one yet quite definitely formed. The artist conscious of her graceful style, her exquisite mother-of-pearl color, in a very ized successful Brittany series and in a number of canvases describing a foot-ficiently novel and there is a genuine ball match in which the combatants sincerity in a series of watercolors, are treated like ballet figures. At the Maks, always faithful to his scenes of show considerable talent.

BERLIN LETTER

"Old Berlin" Exhibition Opened New Museum Buildings to Open October 1st

Annual Secession Showing Lochner's Famous Altarpiece

By FLORA TURKEL-DERI

The "Old Berlin" exhibition, anns a profoundly human artist, ponder nounced in the May 10th issue of THE ing over the mysteries of faces and ART NEWS, has now been opened in questioning them anxiously. It is a the halls in the west section of the curious symptom that this return to city and, contrary to usual precedents, the classic form and to the meditative spirit seems a kind of silent protest in organization has been brilliantly solved in this unified showing of all against the disordered productions of a that pertains to the history and develcertain painter. The researches of opment of the city. It forms, indeed, a

The recently opened Sloden Gallery At the Druet Gallery, Dufrenoy, a colorist of well matured powers is showing superbly orchestrated land. who has surprised and interested the who has surprised and interested the too often seeks originality through eloquence. However, his highly styl-"American Landscape," carefully analyzing flowers.

A young Boston artist, Edmund Povolozki Gallery, the Hungarian Quincy, is showing at the Galerie d'Art painter, Kolos-Vari imposes himself upon our attention through his ardor, which he tried to render the special his daring, his genuine qualities as a atmosphere of his native city. He has painter. At Durand-Ruel's, we again succeeded through the use of a very encountered the Dutch artist, C. J. honest technique. His portraits also

retrospective survey including all factors contributing to Berlin's present tive designs for the new museum buildings which will be completed this

The andeavors of today are buildings which will be completed this buildings which will be completed the completed this buildings which will be completed this buildings which will be completed this buildings which will be completed the complete the complete the tural foundations of the past, while the slow progress of a complex devel- life is traced back to their beginning opment in many fields is impressively recorded step by step.

The material has been collected from museums, archives, libraries and all kinds of special collections and the trating the nature of these early aggrewell known Teutonic thoroughness and gations of art. The city's ambitious talent for organization has contributed greatly to the clarity and systematic grouping of the ensemble. The rooms are not, however, overcrowded with modest rooms devoted to curious and exhibits. Sufficient aisle space has skillfully made handiwork. One also been preserved throughout to simplify the task of inspection.

Six large halls which are grouped around the "Funkturm" contain many

Another important section of the exhibits illustrative of important factors in the mental and material needs of the community. Here are found the former times; the sciences are represented by documents and records throwing light on their famous leaders; the history of Berlin's theatres is evolved before us. Art, music, literaplaces and each is exemplified by numerous characteristic features. Other sections are devoted to the development of newspapers, of traffic, the mail system, etc., and to the growth of Berpossible to describe all that is worthy of interest, all that has artistic merit. sculpture, furniture and objects of art tive epochs.

while plans which were never executed ing effectively used

tant cultural influences in the city's in the so-called "Kunstkammern" or The exhibition reproduces such a chamber from the Berlin Imperial castle, dating from about 1700, and illusrealization of its cultural strivings is immediately felt when one compares the comprehensiveness and importance of our present collections with these has a new sense of the comparatively short period which has elapsed since

Another important section of the exhibition is devoted to a display of the products of the Berlin porcelain manufactory which are shown in several workshops of the different trades of finely arranged cases containing specimens illustrating the evolution of this The factory was founded by private initiative but became the property of the state under Frederick the Great, who did much to promote its ture and folklore are each given their highly successful development. The present director, Dr. von Pechmann, emphasized in his opening speech his desire to replace the old royal patronage, previously enjoyed by the manufactory, by the goodwill of a large lin's suburbs. Space renders it im- number of appreciative buyers from all walks of life. Though giving due heed to the artistic traditions of the Every section has been given the set-ting of its period so that pictures, orators are striving to bring their institution in contact with the spirit convey the atmosphere of their respec- and the requirements of today. The recent output of the factory proves Berlin's architectural development is that much has already been accomrevealed in models and designs dating plished in this direction and that prinfrom the XVIIth century and later, ciples of genuine craftsmanship are be-

rector of the Markische Museum. It is sincerely to be hoped that the great work of organizing this exhibition will royal private collections, which formed the nucleus of later public museums. be repaid in appreciation of its purthe nucleus of later public museums. thies and interest of a wide circle of visitors.

> The centenary of the Berlin Museums will be celebrated on October 1st and 2nd, 1930, according to an announcement made by Director General Waetzold. On this date the new museum buildings will be formally opened, thus rounding out the first hundred years in the history of Ber-lin's public collections. The growth and expansion of these institutions has kept pace with our broadening knowledge in the field of art, with progress in scientific scholarship and with concentration in special fields. Hence the following opening dates of the city's museums during the last century are significant milestones in this evolution and in general artistic and scientific progress: Altes Museum, 1830; Neues Museum, 1855; National Galerie, 1875; Kunstgewerbemuseum (arts crafts), 1881; Museum für Volker-kunde (ethnological), 1886; Kaiser Friedrich Museum, 1904; Staatliche Kunstbibliothek (public art library), 1905; Kronprinzenpalais (modern art), 1921; Ethnologisches Studien Museum,

The plans for the new museum buildings, which include the Pergamon Museum, the Deutsche Museum and the Vorderasiastische Museum are due to The designs for the late Dr. Bode. the buildings are the work of the late Alfred Messel, who was succeeded by Ludwig Hoffmann.

General Director announces (Continued on page 24)

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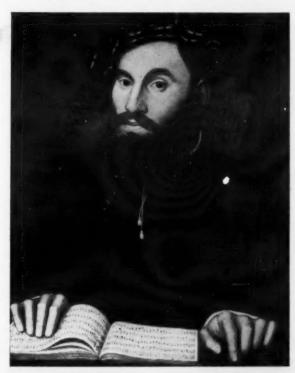
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RICHARD VITOLO

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(Continued from page 23)

that invitations have been extended to a circle of prominent people both from Germany and from abroad, who will participate in the hundredth anniver-sary celebration and in the opening ceremonies of the new buildings.

The Secession showing of sketches and study sheets, revealing the activities of a busy year among members and friends, has become an annual event in the spring art season of Berlin. The approaching outdoor season will bring forth such a wealth of new productions that the portfolios must necessarily be cleared of their present contents. A great number of these offerings produce a well finished effect and are scarcely inferior to the com-pleted picture. The less pretentious mediums—watercolor, pastel and drawing-are especially valuable for their simple and sincere statements, which must be free from trickery and mannerism. Landscapes are naturally in the majority and they depict scenes from all corners of the globe.

Among the most notable are Erich Klossowski's "Provence Landscape," W. Rohricht's "Ascona," H. Heuser's "Argentine Estanzia," M. Fingesten's "Thuringian Winter Landscape," H. Weber Kluge's "Mountains in Mallorca," and Max Kaus' "Black Forest."
Besides many things which show their creator's ability to render the characteristics of a landscape in a very per-sonal technique, there are a few other sheets which deserve attention. Drawings by Emy Roeder reveal again the sensitive and expressive line of this Vitally creative qualities sculptress. of composition and design are seen in Kerschbaumer's "Tulips," while Oskar Gawell's "Algerian Types" shows a masterly understanding of modeling and fundamental form. Alfred Knispel's

drawings possess a fine and alluring rhythm.

Visitors to Germany will be interested to learn that one of the most beautiful and important examples of early Cologne art has recently been carefully restored to its original state. This is Stefan Lochner's famous altarpiece in the Cologne Cathedral, which was among the outstanding exhibits at Cologne's millennial exhibition in 1925. Its great need of attention became apparent at that time for the strong light in the display rooms revealed injuries which were not visible in the dimness of the church. Experts agreed that immediate steps should be taken to save the masterpiece from complete The work of restoration has now been completed; retouchings and a layer of overpaint have been removed, exposing the original fond d'or. Modern methods and the utmost care on the part of the restorers are responsible for the success of the un-dertaking and it is reported that the pristine beauty of the colors has been restored, resulting in a wonderful color harmony.

In the center the "Adoration of the Magi" is depicted, while St. Gereon and St. Ursula with their followers are painted on the inside of the wings. On the outside of the wings is the "An-The artist was a native nunciation." of Mersburg on Lake Constance, came to Cologne in 1430, and gave a new impetus in the direction of realism to the idealistic style created by Master Wilhelm and his pupils.

South Chapel of the Cathedral instead of the North, where it was exposed to the apostles. These panels belong to the deteriorating effects of damp air an altarpiece, the center part of which and sunlight. It is a matter of great satisfaction to art lovers that one of the principal works of medieval German art has thus been saved from complete ruin.

In this connection it is interesting execution.

LONDON LETTER

Dewar Raeburn Not for National Gallery

Fry Praises Dobson Bronze Funds Lacking for Bedford Book

Aid for Commercial Designers Huggins Prints at Greatorex

By Louise Gordon-Stables

Recent press announcements stating that the late Lord Dewar had willed to the nation his famous Raeburn por trait of McNab have now met with denial. Since the picture, which cost its late owner £24,000, legally belongs to the firm of Dewar and Sons, the head of the concern was not empowered to bequeath it elsewhere. It will there fore probably continue to hang in the hall or in the window of the whisky manufacturer's headquarters in Hay market. Here it is likely to draw quite as many visitors as in the National

This report has, by the way, brought up the interesting question of depreciation in art values through their commercial utilization. Some hold that advertising or poster reproduction cannot affect the worth of a painting. Others believe that the drop is likely to be (Continued on page 26)

to learn that another work by Stefan Lochner, in the Staedel collection in Frankfort-on-Main, has also been successfully restored. This is made up The panel will be placed in the of a series of twelve small panels with representations of the martyrdom of is in the museum of Cologne. ported that the restoration has added greatly to the beauty of these compositions, revealing their original gemlike brilliance of color and subtlety of



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Fine Exhibitions of American and English Antiques During Season Eighteenth Annual Exhibition, of Se-

Three unusual exhibitions, one of hibition was a commode, dating from American and one of English antique about 1755, lent by Mr. Hearst. furniture and another in which both were shown were features of the past art season

The first of these was a loan exhibition organized for the benefit of a great many collectors of American furniture lent some of their finest pieces. The exhibition brought together one of the finest collections of carly American glass, ceramics and furniture which has ever been put or view. The quality of the pieces could not have been improved and few, even of the great museum collections, are larger or more representative than

The exhibition was splendidly presented in October, 1929, at the American-Anderson Galleries and the catalogue was a model of clear and unbiased statement and has become very valuable record. The exhibition was arranged and the catalogue prepared by a committee, most of whose members were lenders to the show. All of the best known American furniture makers before 1825 were represented by fine pieces and the collection of Phyfe's furniture was remarkably large and of exceptional quality.

Among those who lent pieces from their collections were Mrs. John D. Rockefeller, Jr., Mrs. Charles Hallom Keep, Mrs. J. Amory Haskell, Mrs. Francis P. Garvan, Mrs. H. H. Benkard, Mr. Louis Guerineau Myers, Mr. Henry F. Dupont and the Pennsylvania Museum of Art.

In November another loan exhibition was arranged by Frank Partridge and held in his New York galleries. It was devoted entirely to pieces by Chippendale, almost all of them dating from the years between 1740 and 1760, the period when Chippendale reached the height of his career. The exhibition. largest devoted to Chippendale which has been held in America, was organized for the benefit of St. Luke's Hospital Social Service. Several Several American collectors, among whom were Mr. L. A. Cohn, Mr. William Randolph Hearst, Mr. E. J. Hesslein. Mr. and Mrs. Richard de Wolfe Brixey, Mr. Jules Bache, Mr. Joseph Widener, Mrs. Edward D. Untermeyer, Mr. Lawrence Harriman and Mr. R. M. Coleman, lent fine examples. One of Chair.'

the most important pieces in the ex-

In March the second International Antiques exhibition was held at the Grand Central Palace. Although sev eral countries were represented the great bulk of the material shown was either American or English. Most of the Girl Scouts of America to which the larger firms and many of the small ones in and around New York had spaces fitted up as complete rooms and furnished with rare treasures.

The exhibition was a very large one and over three hundred dealers were represented. Among the most unusual displays were those by Farmer. Vernay, Stair and Andrew, Baumgarten Charles of London and Dawson.

OLD LYME, CONN.

The Lyme Art Association, Old Connecticut, sixth annual watercolor exhibition which will open Sunday, June 22nd, following Saturday's private view and tea and will continue through July 13th. As usual pastels, etchings and drawings will be included with the watercolors. A committee composed of Edward Volkert, Eugene Higgins, Thomas Watson Ball, Clifford Gray-son and Henry Bill Selden, will select and arrange the exhibition and artists not members of the Association who live or work in or near Lyme are invited to submit work, subject to the action of this committee

PHILADELPHIA

During June the Philadelphia Art Alliance is showing a memorial exhibition of the works of W. G. Krieghoff, watercolors by Staats Cotsworth and a group of contemporary oil paintings under the auspices of the Circulating Picture Club. From July 1st to September 15th there will be a summer exhibition of work by members of the Art Alliance in the galleries at 251 South 18th Street.

The McClees Galleries announce that a group of five small paintings by J. McClure Hamilton has recently been placed on view in the Galleries. The pictures shown are "The Dress-maker," "The Water Carrier of Granada," "In the Library," "A Glimpse Into the Studio" and "Reveries in a Brown

TOLEDO

Seventy paintings comprise the lected Paintings by Contemporary American Artists, which will be on view at the Toledo Mueum of Art until August 31st. The pictures were selected from the Twenty-eighth Interna tional Exhibition at Carnegie Institute and from the Forty-second Annual Exhibition of American Paintings and Sculpture at Chicago.

Several of the honor paintings from the Chicago and Pennsylvania exhibitions are shown as well as the much discussed "Fossil Hunters" by Edward Dickinson, who was awarded the second Altman Prize, National Academy

An exhibition of "Fifty Prints of the Year" sponsored by the American Institute of Graphic Art, New York, includes etchings, dry points, lithographs, linoleum cuts, wood cuts, wood engravings, and two prints showing the combination of etching and aquatint. John Sloan was the lone juror given the difficult task of making the selection from the 946 prints submitted by 268 artists.

The exhibition is unusual and individual and has much diversity of subject matter. There is a fine etching by John Taylor Arms, a dry point by Gifford Beal, and John Sloan's etching, "Antique à la Francais" shows the rhythmic movement of a dance. The woodcuts are especially fine, and the "Fifty Prints" make an interesting study of the methods used in modern

The exceptionally fine collection of modern prints owned by Mrs. S. C. Walbridge, Toledo, Ohio, will be on exhibition in the Museum print gallery throughout the summer. Among the prints will be the work of James McNeill Whistler, D. Y. Cameron, James McBey, Muirhead Bone, Joseph Pennell and others of equal impor-

LONDON LETTER

(Continued from page 24) quite serious. In any case, were this depiction of a highland chieftain ever to appear on the open market, it would

probably bring a price far exceeding that originally received by the artist.

Efforts are now being made to secure for the nation Frank Dobson's bronze, entitled "Truth," which is on a critic of Mr. Roger Fry's standing describes a work as "the finest purely plastic expression that any English sculptor has discovered." This verdict should have its effect in swelling contributions to the acquisition funds now being raised by the Contemporary Art being raised by the Contemporary Art Society, which has started the ball establishing an association under ro rolling with a pledge of £500. The figure, which is in polished bronze, is more than life-size and strikingly expressive. Though style and treatment ticles. In this connection the name are modern, this fine nude should appeal even to those of distinctly classical tastes. Its acquisition for the nation is thus highly desirable. The figure bears minute inspection from every side-a test which cannot be applied to Epstein's group of Madonna and Child in which the lack of coordination between the back and side angles produces a strangely unpleasing effect. Undoubtedly this latter figure is intended to be placed in a niche where only the front portion would be visible, but such sculptural deficiencies linger in the memory even though great importance should not, perhaps, be attached to them.

Those who visit "Truth" will enjoy the Van Gogh exhibition on view in this gallery, Huggins manages to protect the same galleries. It is peculiarly sent his own appreciation of nature wide in range and gives one an opportunity of studying the development of the artist's highly individual talent from its earliest beginnings down to

the period when insanity began to be apparent in his productions.

Although about six hundred people have thus far responded to the appeal for contributions, it does not seem like. ly at the present writing that England will be able to retain both the Bedfor Book of Hours and the Luttrel Psalter. Only about half the sum o £65,000 required for the purchase of the two volumes has been collected and this will be used to acquire the Psalter. Although two months still remain before the fate of the Bedford Book of Hours will be definitely decid current exhibition at the Leicester ed, it now seems extremely probable Galleries. It is a great tribute when that America, and Mr. Pierpont Mol gan's collection, will be its ultimate destination. The outstanding attract tion of his famous volume is its fine portrait miniatures collection which date from the century before Holbein.

> A movement of great potential value al charter for the improvement of th status of the commercial artist and designer, which should create a highe standard for British manufactured ar Lavery, Munnings, Luytens and Belcher are associated with that of 8 William Crawford of the Empire Ma keting Board and it appears that som thing practical will eventually be a complished. The enterprise should ! as valuable to the manufacturer as the artist. Its possibilities are great for it should affect the future of such important industries as the manufacture of the such important industries as the manufacture of the such important industries as the manufacture of the such industries as the manufacture of the such industries are great industries as the such industries are great ture of cotton goods, furniture, pottery and other products.

The Greatorex Galleries in Grafto Street are now holding an exhibition of etchings by Wilfred Huggins subjects from Italy, Spain and the Isl of Skye, in which various types at ably differentiated. Although tech nically not as gifted as some other etchers whose work has appeared and architecture in an agreeable fas

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Fifty-sixth S St.—Specia house, gard tion of sel paintings, t

G. R. D. Gall tion of me Gladys R. August.

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Calendar of Exhibitions in New York

Ackerman Galleries, 50 East 57th St.— Etchings and Prints by American and British Artists.

Thomas Agnew & Sons, 125 East 57th St.

American Art Association, Anderson Gal-leries, Inc., 30 East 57th St.—Annual ex-hibition of small sculpture in soap, through June 30th.

Arden Gallery, 460 Park Ave .- Exhibition of sculpture, garden furniture by Carroll French, pottery sculpture by Wharton Esherick and rugs and ceramics by H. Varnum Poor, to July 31st.

art Center, 65 East 56th St .- Paintings by the Chicago "Ten" group, Durant Pot-tery by Leon Volkmar and prints by Franz Geritz, to June 28th. Work by the New York Society of Craftsmen and Mexican Crafts, semi-permanent.

Babcock Art Galleries, 5 East 57th St.-Summer exhibition of paintings, water-colors and etchings by American artists.

Balzac Galleries, 102 East 57th St .-

Barbizon Branch Gallery of the Art Center, 140 East 63rd St.—Salmagundi thumb-box sketches, to June 27th.

peimont Galleries, 576 Madison Ave.— Primitives, old masters, period portraits.

Boehler & Steinmeyer, Inc., Ritz Carlton Botel, Suite 729.—Paintings by old mas-

Benaventure Galleries, 536 Madison Ave.— Autographs, portraits and views of his-torical interest.

Bourgeois Galleries, 693 Fifth Ave .- Fine

Bower Galleries, 116 East 56th St.—Paintings of the XVIth, XVIIth and XVIIIth century English school.

Brooklyn Museum, Eastern Parkway. Brooklyn.—Exhibition of sculpture by contemporary artists, through the sum-

James D. Brown, 598 Madison Ave.-Exhibition of paintings, porcelains, rare fabrics and objets d'art, now current.

Brummer Gallery, 55 East 57th St.-Works

Burchard Galleries, 13 East 57th St.—Exhibition of early Chinese art.

Butler Galleries, 116 East 57th St.— Currier and Ives prints. Carlberg & Wilson, Inc., 17 East 54th St. Exhibition of XVIIIth century English and French portraits, primitives and

Ralph M. Chait, 600 Madison Ave.—Exhibition of Scythlan bronzes and Han pottery, through June.

sporting pictures.

ES

sh

Chambrun Galleries, 556 Madison Ave.— Permanent collection of French paint-

Charles of London, 730 Fifth Ave. (the Heckscher Building).—Paintings, tap-estries and works of art.

Daniel Gallery, 600 Madison Ave.—A group of American paintings, through June.

De Hauke Galleries, 3 East 51st St.— Modern paintings, watercolors and drawings by French artists, through the sum-

Demotte, Inc., 9 East 78th St.—Permanent exhibition of Romanesque, Gothic, Per-sian, Egyptian and Greek works of art.

Herbert J. Devine Galleries, 42 East 57th St.—Exhibition of the Sunglin Collection of Chinese and Scythian Art, through

Downtown Gallery, 113 West 13th St.— Exhibition of small paintings, sculpture and drawings by leading American con-temporary artists, priced at \$100 and less, to June 28th. Exhibition of im-portant paintings and sculpture by modern artists, in the Daylight Gallery.

A. S. Drey, 680 Fifth Ave.—Old paintings and works of art.

Dudensing Galleries, 5 East 57th St.— General exhibition of modern American

Durand-Ruel Galleries, 12 East 57th St.—Summer exhibition of French paintings.

Ehrich Galleries, 36 East 57th St .- Exhibition of early American portraits by Stuart, Copley, Sully, Neagle, Jarvis and Harding, during June. Old masters.

Ferargii Galleries, 37 East 57th St.-Group of American paintings, etch and sculpture, through the summer

Fifty-sixth Street Galleries, 6 East 56th St.—Special exhibition of sculpture for house, garden and grounds, and exhibition of selected American and foreign paintings, through June.

6. R. D. Gallery, 58 West 55th St.—Exhibition of modern paintings collected by Gladys R. Dick, during June, July and

Calleries, 222 Central Park South.—Old and contemporary masters.

Gallery of Living Art, 100 Washington Square East,—Permanent exhibition of Progressive XXth century artists.

Pascal M. Gatterdam Art Gallery. 145 West 57th St.—Exhibition of paintings by American artists with a special group by Anthony Thieme.

Goldschmidt Galleries, 730 Fifth Ave.—Old paintings and works of art.

Grand Central Art Galleries, 6th Floor, Grand Central Terminal. — Annual Founders' Exhibition, to November 1st. Exhibition of paintings by contemporary Canadian artists, to June 21st.

Hackett Galleries, 9 East 57th St.—Summer exhibition of paintings by American, French and Irish artists, landscapes by Gerard J. Van Lerven and sculpture by Heinz Warneke, Boris Lovet-Lorski, Mario Korbel and Casky.

Harlow. McDonald & Co., 667 Fifth Ave. Exhibition of paintings, watercolors and etchings by Arthur Briscoe, etchings by D. Y. Cameron and watercolors and etchings of yachts by Sodoburg, during lune.

P. Jackson Higgs, 11 East 54th St.—Authenticated old masters.

Holt Gallery, 630 Lexington Ave.—Con-temporary American art.

Edouard Jonas Gallery, 9 East 56th St.— Paintings by French XVIIIth century artists and other old masters.

Kennedy Galleries, 785 Fifth Ave.—Com-prehensive exhibition of living American print makers, through the summer.

Keppel Galleries, 16 East 57th St.—Exhibition of etchings and dry points by Cadwallader Washburn, through June. Contemporary prints.

Thomas Kerr, 510 Madison Ave .- An-

Kleemann - Thorman Galleries, Ltd., 575 Mudison Ave.—American etchers.

Kleinberger Galleries, 12 East 54th St .-

Jan Kleykamp Galleries, 5 East 54th St .--Knoedier Galleries, 14 East 57th St.-

Special group of paintings by old modern masters.

Kraushaar Galleries, 680 Fifth Ave.-J. Leger & Son, 695 Fifth Ave. - Paintings

John Levy Galleries, 559 Fifth Ave.-Old

Little Gallery, 29 West 56th St.—Hand wrought silver by American craftsmen and Lappavra of Paris, through the

Macbeth Gallery, 15 East 57th St.— Exhibition of a group of paintings reviewing the season's exhibitions at the Macbeth Gallery, through June. Summer exhibition of specially selected paintings by American artists, July through Sontamber. paintings by Ame through September.

Metropolitan Galleries, 578 Madison Ave.-American, English and Dutch paintings.

American, English and Dutch paintings.

Metropolitan Museum of Art, 82nd St. and Fifth Ave.—Exhibition of the H. O. Havemeyer collection, through November 2nd. Exhibition of Coptic and Egypto-Arabic textiles from the Museum collection and a loan exhibition of Firearms of the XV-XIXth centuries, through October 31st. European and American samplers of the XVIIth through the XIXth century, continued through September 30th. Loan exhibition of Persian rugs of the so-called Polish type, June 10th through September 21st. Loan exhibition of Japanese sword furniture, June 8th, through December 14th. Museum publications and material from the lending collections, July 1st through August 31st. Loan exhibition of Japanese peasant art, etchings by the Tiepolo family and prints (selected masterpieces) continued.

Milch Galleries, 108 West 57th St.-exhibition of selected American paint ings, through the summer.

Montross Gallery, 785 Fifth Avenue.-Contemporary painting and pottery b Varnum Poor.

Roland Moore, Inc., 42 East 57th St .-Morton Galleries, 49 West 57th St .- Con-

American watercolors and temporary paintings.

Juseum of French Art, 20-22 East 60th St.—Summer exhibition of objects from the permanent collections of the Museum especially the autographs of the Kings of France.

Museum of Modern Art, 730 Fifth Ave.— Retrospective exhibition of works in former Museum showings, June 15th to October 1st.

National Academy of Design, 215 West 57th st.—Annual members exhibition.

National Arts Club, 15 Gramercy Park.— Members' Annual Exhibition of small paintings, through the summer.

J. B. Neumann, New Art Circle, 9 East 57th St.—Mixed show of European and American moderns, through the summer.

the New York Historical Society, 76-77th Streets, Central Park West.—Exhibition of a selection of bookplates by American and foreign artists, with a special showing of the work of the late Sidney L. Smith, collected by Mrs. Bella C. Landauer, in the portrait room, to September 30th. ber 30th.

New York Public Library, 476 Fifth Ave.—Corridor, third floor, early views of American cities. Portraits in Lithography, Room 321, until October. Exhibition of 50 books of the year by the American Institute of Graphic Arts. Room 112. The Print Room's annual exhibition of recent additions. Exhibition of books, manuscripts, pictures, etc., in memory of George Edward Woodberry, to June 30th.

Newark Museum, 49 Washington Street, Newark, New Jersey.—Exhibition of early American and European wrought iron, through the summer.

Newhouse Gallerles, 11 East 57th St.— Decorative portraits and landscapes of the XVIIIth century.

rthur U. Newton, 4 East 56th St.—XVIIIth century English portraits and sporting pictures.

O'Hana and O'Hana, Inc., 148 East 50th St.—Spanish and French antiques, primitives, objets d'art.

Frank Partridge, 6 West 56th St.—Exhibi-tion of old English furniture, Chinese porcelains and paneled rooms.

Pearson Gallery of Sculpture, 545 Fifth Ave.—Antique and modern bronzes.

Portrait Painters' Gallery, 570 Fifth Ave.— Group of portraits of famous persons by well known sculptors.

Reinhardt Galleries, 730 Fifth Ave.— Paintings by old masters and modern French and American masters.

James Robinson. 731 Fifth Ave.—Exhibition of old English silver, Sheffield plate and English furniture.

Roerich Art Center, Riverside Drive at 103rd St.—Exhibition of paintings, draw-ings and watercolors by Gelman, Rave-son, Seyfort and Van Konijnenberg, to July 7th.

Rosenbach Galleries, 15 East 51st St.— Exhibition of an XVIIIth century Au-busson tapestry, an XVIIIth century petit point pole screen and painted leather six-fold panel screen.

Region Research Resea

Paul Rosenberg & Company, Inc., 647 Fifth Ave.—Modern French paintings.

Schwartz Galleries, 517 Madison Ave.— Sporting and marine paintings by various artists.

Scott & Fowles, 680 Fifth Ave.—XVIIIth century English paintings and modern drawings.

Jacques Seligmann Galleries, 3 East 51st St.—Paintings, tapestries and furniture.

Messrs. Arnold Seligmann. Rey & Co., Inc., 11 East 52nd St.-Works of Art.

Silberman Gallery, 133 East 57th St.— Paintings, objects of art and furniture.

Valentine Gallery of Modern Art, 43 East 57th St.—Summer exhibition of paintings by Matisse, Picasso, Derain, Dufy, Segonzac and others.

Van Diemen Galleries, 21 East 57th St.—Old masters.

Vernay Galleries, 19 East 54th St.—Early English walnut, needlework, mirrors, mantelpieces, paneled rooms in oak and

Wehye Gallery, 794 Lexington Ave.— Miscellaneous drawings, watercolors and prints by modern artists, through the summer.

Wildenstein Galleries 64: Fifth Ave .-Old and modern French masters.

Yamanaka Galleries, 680 Fifth Ave. Works of art from Japan and China.

Howard Young Galleries, 634 Fifth Ave.— Selected group of paintings, old and modern.

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In the collection of the Metropolitan Museum of Art. No. 26 of the Museum's exhibition of Persian rugs of the so-called Polish type.

BOSTON

The Boston Museum of Fine Arts has announced the following exhibitions for the month of July: Loan collection of one hundred Colonial portraits; French illustrated books of the XVIIIth century, lent by William A. Sargent; American silver: domestic pieces of the XVIIth century and services of the first churches; etchings by Hollar; watercolors by Paul Sandby; Van Kerchkoff collection of Dutch East Indian textiles.

in the Renaissance Galleries of the Museum. Among the most interesting inclusions is Sargent's portrait of Holker Abbott, late president of the Copley Society and trustee of the Eoston Museum of Fine Arts. The painting is lent by the Tavern Club of Boston.

HARTFORD

An exhibition of paintings and drawings from the collection of George A. Gay was placed on view in the Wadsworth Atheneum on June East Indian textiles.

* * *

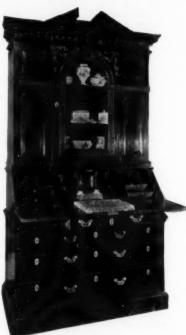
An exhibition of the work of Massachusetts painters arranged by the Copley Society is now being shown

12th. An early masterpiece by Andre Derain, entitled "Le Joueur de Cornemuse," has been lent for exhibition at the Atheneum by Mr. and Mrs. James T. Soby and is on view in the Green Gallery until June 21st.

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